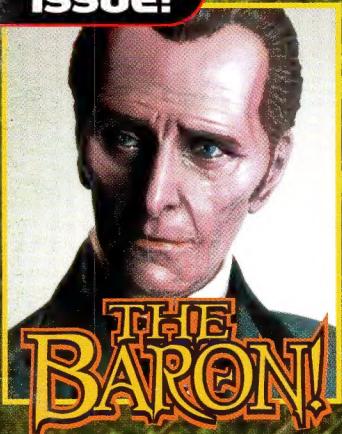


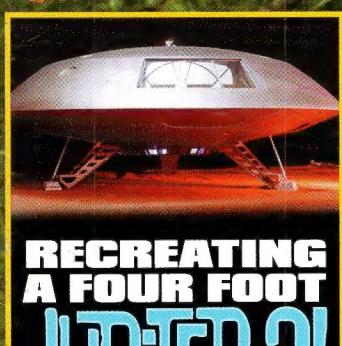
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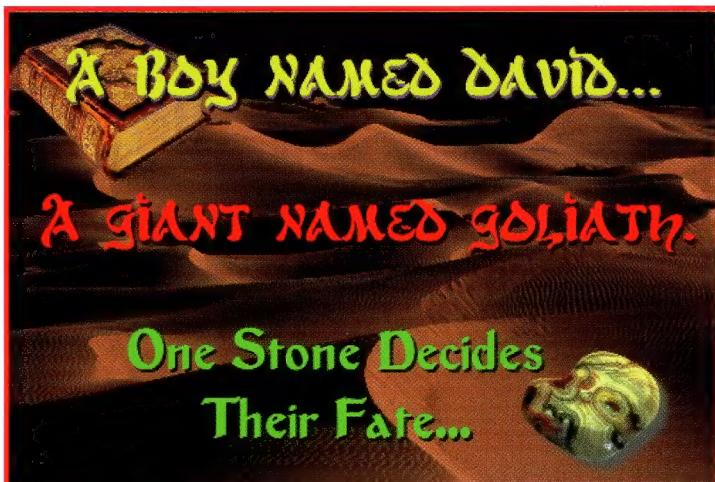
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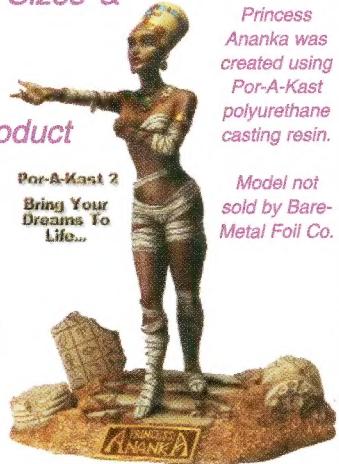
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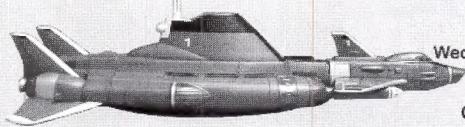
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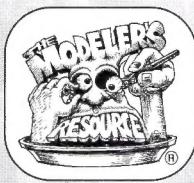
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**Our Magazine:** Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

**Our Customer Service:** Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

**Our Products:** Providing high quality and affordably priced items.

**52****A Little Bit of Sci-Fi...**

This time out, Jerry Buchanan takes on a 1:1 scale Ape Commander bust from Resin D'Etre. Find out more starting on page 52.

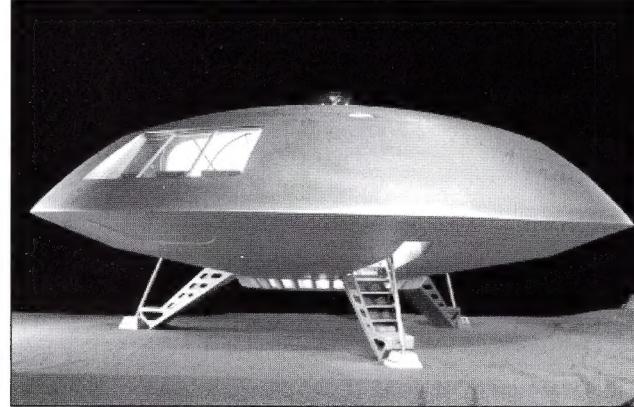
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Recreating a faithful, large scale replica of this well known Sci-Fi icon

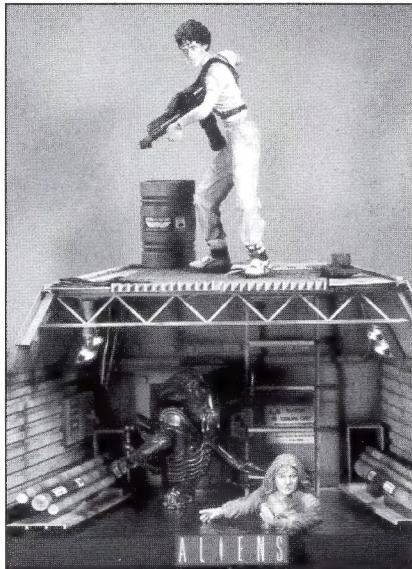
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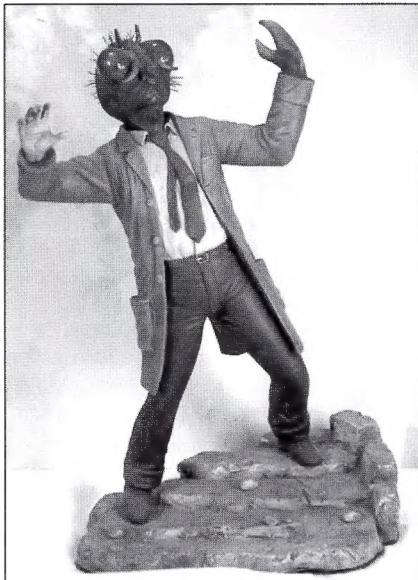
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## The Secret to Modeling...

To me, it's interesting to think about how much the industry has changed over the past few years. It wasn't too long ago that one could find quite an array of model kits at shows and stores, and I don't mean simply those within the resin world. I'm also referring to the variety of injection-molded kits from the mainstream companies as well.

Over time, things have occurred which have caused many within the modeling world to take a good look around and say, "What's Up?!" It's a fact that fewer new resin kits are available now. Companies are closing their doors and sculptors are calling it quits. "What's up with that?" we rightly ask, with a bit of fear and trepidation in our voice. We can't help but notice that things aren't as plentiful as they used to be. Interest in modeling seems to wane and we see it hitting the larger companies as well as the smaller ones with the decline in kit production.

I get the impression that some think they only need keep repeating, "Hey, the industry is alive and well," then it will be. But that may be a bit like wishful thinking. At the same time, even though the industry is experiencing a good deal of upheaval, do we start wringing our hands and crying, "The sky is falling! Modeling is dead!?" Hardly. The reason we **don't** do that is because it simply wouldn't be true. The industry is certainly not dead and shows no real signs of dying.

So, what's going on in modeling that makes it feel like things are drying up? Aside from what's already been mentioned above, plenty, but here are five additional facts that help shed some light:

- Fact One:** Fewer companies are producing fewer kits. It's just that simple. Some new companies do rise up, but many are quitting the business altogether.

- Fact Two:** People have less money to spend on expensive kits because they've spent a ton already. Folks are simply being much more picky about the kits they purchase.

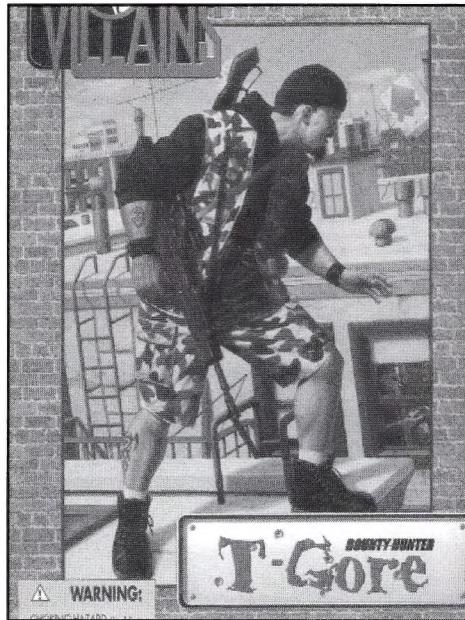
- Fact Three:** Injection-molded kits from companies like Polar Lights and Toy Biz have given modelers more options than they previously enjoyed. They don't have to spend a ton of money to purchase a nicely detailed figure, Sci-Fi or vehicular kit.

- Fact Four:** The high quality and subjects of licensed action figures today is most definitely competing with the money that has heretofore been spent on kit purchases.

- Fact Five:** The availability of kits through mail order companies and the onslaught of companies that accept credit cards have made purchasing kits much easier, and you don't need to travel hundreds or thousands of miles to go to a show to get what you need anymore.

After all is said and done, do we have reason to be concerned? **That depends solely upon the type of modeling you enjoy.**

If you mainly model Sci-Fi subjects based on Star Trek, Star Wars or B5 kits, for example, then you simply don't have much to choose



**Tim Gore makes his mark as a large scale action-figure Villain, from 21st Century Toys!**

from at this time. Racing Champions/Ertl has pretty much eliminated their Star Wars/Star Trek line. We don't see anything new from Revell-Monogram in the way of B5 kits either, and they long ago discontinued their vinyl figure line of models. Testors has also dropped their resin figure line, but not their Sci-Fi.

On the other hand, if your modeling is much broader than that described above, rejoice. Can you take an action figure and create a diorama for it? Are you happy scratch-building a spaceship of your own design? Can you take a dino sculpt and recreate a scene for it that allows your imagination to roam free? If you can, then you have found the secret to modeling: **It's what you make it; not what's available to you.**

What the industry is going through right now is nothing new. Many of us lived through Aurora's demise, as well as Addar's and a few other companies that catered to only one aspect of our modeling: figures. Even though Aurora died, modeling never stopped. It changed, and that's exactly what it's doing now, **changing**.

Will modeling ever really die? Not until the last modeler on earth dies and (and unfortunately, you just can't take it with you either).

I am simply not worried. I see the winds of change as a natural progression of just about everything that ever happens to any industry that has ever existed. Change is inevitable and most of the time it's good. It all depends upon your particular perspective.

In the meantime, we've got lots of modeling in this mag, so enjoy and we'll see you the next time, promptly, the first week of March!

*Fred*

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## Models On Display

Got a kit that includes at least two figures in a diorama? If so, give some thought to allowing us to showcase your kit in our "Models On Display" section. Send in the pics!

## Kids' Korner Kit Showcase!

If you're 14 and under and you'd like to show off your kits, send in the pictures. We'll be adding this section to our Kid's Korner section very soon.

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## Kits Sent for Review

Sample kits for review are welcome and appreciated. We would prefer to utilize each kit received to its fullest potential. With this in mind, whenever possible, it is our desire to use sample kits as centerpieces in detailed "how-to" articles, as opposed to doing a simple review. Please allow us up to 3 to 6 issue lead time before seeing your kit in an article. Please submit sample kits to: Modeler's Resource, Review Samples, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.

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### **"The Sandy Collora Article"**

Dear Fred DeRuvo.

After reading the article in MR about Sandy Collora and his wonderful sea creatures of his own design, I got a mass answer back about the problems with toy companies not taking his design serious, because they are not from any commercial comic book, and they strongly hesitate to make any action figures from the design.

That's too bad, but my concern is not action figures but 1/8 or 1/6 figure KITS. And here's my thought. Since Mr. Collora has a sense of quality, wouldn't it be a thought to contact him for a possible cooperation with MR to produce some of his designs as kits? Your model production is known for quality both in sculpting and casting, and you already have the advertising and commercializing possibilities.

As for personal taste, I must say that the most striking design, from what I read in MR, is the Fishman surfer pictured behind Mr. Collora in your article.

Also, let me just tell you how much I appreciated your coverage from "The First Annual Figure Freak Show" here in Norway. I'm doing a flyer right now to be spread around at "The Return of The Figure Freak Show" coming up this weekend, so people can order that issue from you.

Yours truly, Atle Eriksen (E-mail)

*- I agree with you that a number of Mr. Collora's designs would be a welcome addition to the modeling industry and I think they would best be brought to fruition by Sandy himself should he opt to do that. We have other designs we are working on currently and hope to have them available soon.*

*We enjoyed highlighting your Figure Freak Show and look forward to hearing about the next one in line. Good luck with it.*

### **"Wolf Spirit Bust"**

Hello All,

I am a long time plastic model airplane builder that just could not resist your 'Wolf Spirit' bust. I was actually drawn to the full figure, but am glad you released the bust. It will be my first figure of any kind. I am greatly pleased with the fine detail.

My only question is, how do I get rid of the light seam line that runs across the top of her hair? I have no experience with the fine detail you have and I do not want to ruin it by experimenting. Any help you can send me will be greatly appreciated. I still plan on buying

the full figure in the future when I have some more experience under my hat. Keep up the good work and fine magazine.

Sincerely yours,  
John Svendsen (E-mail)

*- I would take a piece of at least 600 grit sandpaper and very lightly rub it away, constantly checking it. You might also try an X-acto or other type hobby knife and very gently scrape away the line. The sanding tools we highlighted in Issue 34's "Goodies & Gadgets" would work well for you also. The trick (if there is one) is to work slowly and carefully until you are satisfied.*

*Thanks for the compliments on our models and magazine.*

### **"Bought #36 for the Classic Batmobile Article!"**

Hello Fred,

This is Dave Fontaine. I bought a Wolfman kit from you a few years back. I just picked up a copy of issue #36 of the Modeler's Resource and I'll confess I bought it for the Classic Batmobile article on the cover. I love the article.

I would love to convert a Futura into a Batmobile myself. I have really no idea where to find one. Could you tell me where I could locate one? I never have seen the kits other than in promo ads in modeling magazines.

"What Color is Your (Modeling) Parachute?" There should be a name for a modeler like me. I'm a New Old-Timer. My passion is the Polar Lights/Aurora kits. I've basically rebuilt my old model collection using their kits. The big difference being the quality of my paint jobs.

If the instructions called for green when I was a kid, I put in green. You know. Testors green. Glossy, bright, SHINY green. As long as it WAS green.

Now if I do a green I will spray a base green, usually of a satin finish, and build up my colors. The final color will be drybrushed and added as a highlight. So now I think in terms of layer and texture. This is how I worked when I built my latest Godzilla by AURORA (aka Polar Lights/Cinemodels/Revell).

I do take a great deal of pride in the painting and I love comments like, "I didn't know you could do this" or, "I'm impressed and I'm kinda scared by this." I have a friend who said my paint jobs look like Hummels to him. (My Randy Bowen/Wolfman kit earned that bit of praise.)

I do miss the speed and spontaneity of my youth. I can remember building my old Dracula's

Dragster in about two hours. The wheels were wobbly and the cape kept falling off, but it was built! My Polar Lights version took me the better part of two weeks.

I think, in the long run, I'm getting the best of both worlds. Great nostalgic value and a very enjoyable hobby! Keep up the good work.

Dave Fontaine (E-mail)

*- Hilber's article was top drawer. I loved it, as well as part two which we highlighted last issue. For the Futura kit, I would try Green's Models. John Green has been busy collecting and selling many of these rare and out-of-production kits for quite some time and he may be able to help you. His contact information appears in his ad in the back of this issue.*

### **"The Batmobile Article!"**

I wanted to commend you on your great article on converting the Lincoln Futura kit into the Batmobile. Having devoted an entire website to the 60s Batmobile, I can tell you that the Batmobile model kit question is by far the most asked by my visitors. They are always asking where they can buy an inexpensive kit and/or how they can convert the Futura kit over. I thank you for filling the void on the conversion questions, and now I will direct them directly to your magazine.

I just wanted to correct your article on two minor points: The Lincoln Futura was a 1955 concept car and not a 1956 as stated. Also, the Batmobile originally wore Rader rims, and until fairly recently was outfitted with Dragways.

Thanks again for the great article and I look forward to next month's issue.

By the way, who would I talk with about getting permission to put your article on my site?

Regards, Eric Seltzer (E-mail)  
<http://www.1966batmobile.com>

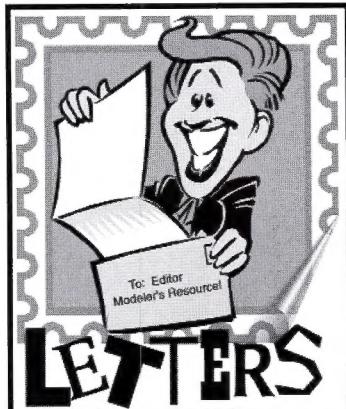
*- Thanks very much for taking the time to write and express your compliments as well as your corrections. Those points are appreciated.*

*As far as putting the article up on your site, we appreciate your asking about it. We've placed it up on our site, so if you'd like to link to it now that it's done, that would be great!*

### **"Modeling for Everyone"**

Dear Fred,

I loved the latest issue of Modeler's Resource! The best issue yet. This is what a modeling



magazine should be... for EVERYONE!

Daniel Horne  
Flying Carpet Studios (E-mail)

### **"Talent Astonishes"**

Dear Fred,

I received the copy of Modeler's Resource you sent and was absolutely astounded by the extremely generous book review! It was wonderful - far more generous than I could have hoped. To say "thank you" is so inadequate, but will have to do. Thank you very much for your kind words and generous appraisal of my book...

...From those who sculpt and cast to those who build (or re-build) and paint, the talent exhibited in your magazine astonishes me.

Again, I am thrilled you thought so highly of "Creating Animals" and can't thank you enough.

All the best, Kathy Dewey (E-mail)  
[www.elvenwork.com](http://www.elvenwork.com)

*- We meant every word of what we said. There is truly a wealth of information available to those in the sculpting arena in your book. We wish you much success with it.*

### **"Color Build-ups"**

Dear Fred & Family,

Hope all of you are well. Have a great holiday season!

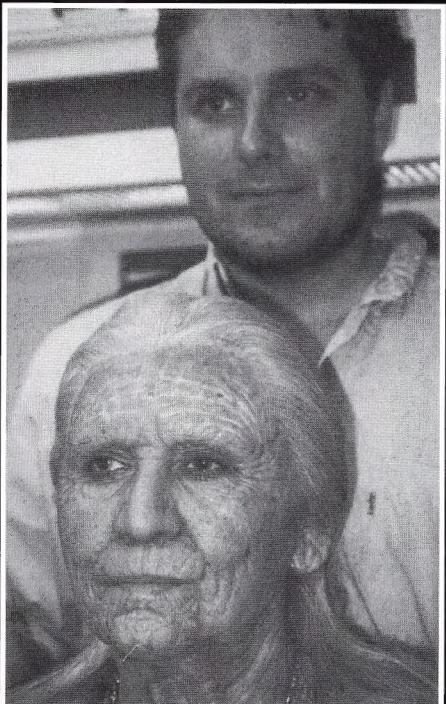
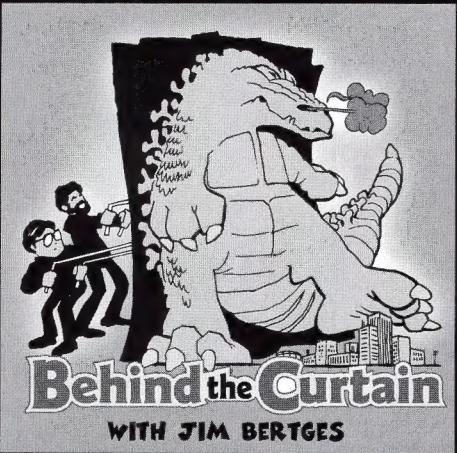
Couldn't help but see the increasing number of color build-ups, especially in issue #37. Builders like myself who lack color imagination should be ecstatic about this trend. Thanks for the effort in making this a truly great mag!

Renewal (First Class) enclosed.

Best Regards, Joe Lanzisera

*- Thanks Joe. Hope your holidays were refreshing and renewing. Thanks for the compliments on our use of color. We're trying to put it to the best possible use. Articles containing detailed "how-tos" get first priority.*

Letters continued, page 60...



**Above:** John Vulich on set of *The X-Files, Dreamland*. **Below:** *The X-Files, Terms of Endearment*. Photos by Greg Funk.



# Persistence of Vision: John Vulich & Optic Nerve Studios

**E**verybody has dreams and goals in life. There are special things that everyone wants to achieve; however, not everyone is able to realize all those dreams or even come close. John Vulich is one of the lucky people who has really accomplished the things he's set out to do. Or, at least, he's come close to living his dream; "My dream project was that I always wanted to work on a film like Star Wars and I worked on Babylon 5. I wanted to work on Kolchack The Night Stalker, one of my favorite shows and I've worked on Buffy and X-Files that are both derivative of it. In the TV world we're doing the neatest shows on TV so I feel like I've done it."

Those dreams started with a young John Vulich staying up late to watch monster movies on TV in Fresno, California. Both of his parents worked and he had a lot of time to watch films like Invasion of the Body Snatchers and It Came From Outer Space. Those movies touched John and he found himself curious about how all those monsters and creatures were brought to life. That curiosity led to a desire to be involved behind the scenes, "I was a classic kid who slipped his Famous Monsters into his textbook at school. I did pretty well, I was an honors student, but I eventually lost interest and wanted to go more in the direction of art. I started making 8mm films when I was fifteen. They were always Frankenstein or Dracula movies and from that I was able to build up a photographic record of my work that I could show people and try to get into the industry."

Like most young auteurs, John was a self-taught 8mm-movie mogul, gathering information on movies and make-up from any source he could find. He used friends for cast and crew and found that he could access even more detailed information by going directly to the source. "I went through what every body went through. I got Corson's make-up book; it remains the classic on theatre make-up these days. I read whatever magazines I could, Famous Monsters and later, Fangoria which was a little more in-depth and Cinemagic that had more how-to stuff. That was before there was an explosion in this kind of work and the guys who did it were more accessible. I remember calling guys like Tom Berman and asking for advice and he'd actually make time to get on the phone and talk with a sixteen year old."

Through persistence, John found that many of the effects artists he had read about were fairly easy to contact and willing to provide advice and tips on solving make-up problems. "I developed somewhat of a relationship with Tom Savini with whom I would correspond and send videos. He'd critique my work and give me pointers on how to do things I was at a loss to do. Inevitably that's how I got my first break; by working with him on the fourth Friday The Thirteenth movie."

"He'd been familiar with my work and he made a promise to me that if he ever came to LA to do a movie that he'd hire me. He actually stuck to his promise. I think the primary reason they hired me was because of all the masks I had. To subsidize my habit of making masks I'd

sell off one or two and make enough money to make more masks. I never quite made a profit, but it was a hobby that paid for itself. I had a catalog of about fifteen different masks. Not a huge quantity, but Tom was familiar enough with them to know that they weren't the standard designs that everybody else had. The character in Friday the 13th that Corey Feldman played was a make-up effects artist kid. They wanted a few things in his room that didn't look like the regular store-bought stuff. They ended up renting about eight of my masks to put in there."

After his involvement with Friday the Thirteenth, John did what most freelance artists must do, he made the rounds of all the make-up effects shops. Before long he landed at Mechanical Makeup Imagery, a small shop run by John Buechler, and was almost exclusively involved with Charles Band's Empire Pictures. They were fans of Tom Savini's work and were impressed with John's work on Friday the 13th. It was supposed to be a temporary position that lasted for nearly three years. "It was extremely quick and dirty, but it wasn't too different from what I'd been doing on my own anyway. It was the beginning of what would be a real apprenticeship. That's the way most guys learn in the industry, by working side by side with your cohorts. You find that there really is no 'right way' any one thing is done. You get exposed to different people's techniques and learn their tricks."

Working for MMI, was truly the beginning of John's education in the real world of make-up effects. He discovered that there was more than just techniques to understand. "Working at John's I learned working on really tight budgets. There were times when we only had a few weeks to get something done. You learn that the schedule and the budget are paramount and you do what you can within the limitations of what you have. You can always whine about how it could be better, but ultimately it is what it is. I didn't just learn what you could get away with, I learned how things translate to film, what details you do see, what details you don't, where you can cut corners and still not diminish the quality of the work. It was guerilla film making; it was a very good training ground. We worked on a lot of fun stuff, like Troll and Terrorvision."

When John was working with Tom Savini on Friday the 13th, he let everyone know he was interested in working on a sequel to Dawn of the Dead. While he was working at John Buechler's shop, he got the call to work on Day of the Dead, but it wasn't quite the dream come true he expected. "It wasn't exactly the film I thought it was going to be. I thought it was going to be a special effects opus, but they toned it down a bit. George's original script was like Road Warrior, but it was a great experience. We had a really small crew on that one."

However, that small crew included some impressive names; one was Everett Burrell, who became John's partner in Optic Nerve, as well as Howard Berger and Greg Nicotero, two of the three founders of KNB EFX. Their job was to come up with the zombie looks and devise

as many unusual death scenes as they could, including one that called on John's acting skills. "We had a lot of free reign to do what we wanted to do. We did bunches of zombies and we came up with different death sequences. I came up with an idea that it would be neat to have a zombie that gets the top of his head cut off with a shovel. The whole idea was that the brain kept the zombie going and I could just see this head sitting on a cave floor, still alive after a couple of centuries. Because I came up with the idea, I wanted to play that zombie and that was one of the few zombies I actually played."

Just in case anyone thinks that all that movie stuff is really fake and never affects anyone on the set, John has a particularly stomach churning story about what happened on that set. "In one part we had all these intestines, which I was really opposed to because we could have made them out of silicone, but they used real animal intestines. We had a garbage can full of them we kept in the refrigerator. We had been using them on the set and I think they poured antiseptic on them and put them away. We went away for Christmas vacation for a couple of weeks and someone turned the refrigerator off. That stuff was rotting. There just wasn't the time to go out and get new stuff because we had to shoot the next day. We brought it out to the set and guys were wearing masks. It was the scene where Joe Pilato gets ripped in half. It was rotting and reeking. There was one of the zombies who had his face right in there an inch from it and he looks like he's gonna bite it. There's some behind the scenes video that Tom shot where you can see, just as they called cut, Pilato just about tossed his cookies. I was about five feet away from it and the stench was really horrid. Everybody just ran away from it, but Joe was just trapped in this rig so he couldn't get away. That was typical of the kind of insanity that went on."

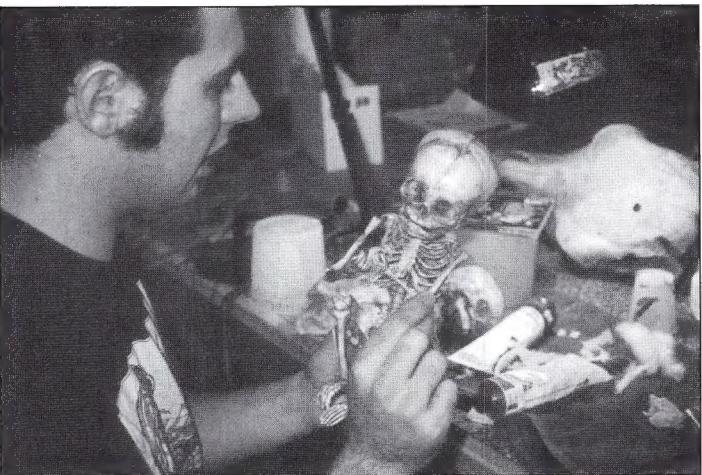
With experiences like that under his belt, John was ready to make the move up to the next level of the industry. That opportunity came when he was hired by Greg Cannom to work on films like *Lost Boys*, *Cocoon 2*, *Fat Man and Little Boy*, the TV show *Werewolf* and many other high profile projects. "From Greg's shop I learned the ultimate way to do things. He's one of the big boys like Rick Baker. I think he has a very specific esthetic and I learned a lot of that from being there. Technically, it wasn't quick and dirty, we had the time and the money. Even there we did do some quick and dirty projects, but I did learn the "correct ways" to do it. From that I started developing a good balance."

It was at Cannom's shop where John was given more responsibilities and began supervising projects. He proved his value as a supervisor on the *Werewolf* TV program and on the feature film "*Dr. Alien*". It was a confidence building experience for John, "I developed a level of confidence in myself. I thought, 'Well these other people are trusting me, I must be able to do it.'"

During a slow period there, John went back to work with Tom Savini on *Texas Chainsaw Massacre 2* in Texas and then with John Buechler on the Robert Englund version of *Phantom of the Opera* in Hungary. It was on *Phantom* that John reunited with Everett Burrell and they planned their own effects company. Not long afterward, while John and Everett were working on separate projects, the chance to work with Tom Savini on the remake of *Night Of The Living Dead* arose and they decided to join forces and founded *Optic Nerve*. While waiting for the official green light on *Dead*, *Optic Nerve* took a small job on Fred Olen Ray's *Spirits*. Near the end of that project, they got the call they were waiting for and *Optic Nerve* was officially in business.

They set up shop in Pittsburgh and although Tom Savini was an accomplished effects artist, he gave *Optic Nerve* freedom in its approach to the zombie make-ups. Savini was concentrating more on the chores of a director and had the confidence to allow his effects crew do their job. It was on *Dead* that *Optic Nerve* really developed its style of working. They had time for research and testing and decided to develop a more realistic and subtle look for their creations, rather than an extreme, cartoonish appearance. "It came about because we looked at the original *Night of the Living Dead* and we said, this is scary because it's believable. It's not scary because these are hideous horrific rotting monsters. We decided we didn't want to go in that direction, we felt those ideas had already been exhausted. So, we went to, how believable can we make them. That's what was so scary in the first place...they looked like your neighbor coming back to life."

Research for a horror film isn't always the most pleasant experience, but because they were interested in achieving an amount of realism, they did what was necessary. "We played with the idea of looking at prisoner of war photos. It was something we were criticized for, but it wasn't fun or pleasurable for us. The type of work we do leads us to looking at forensic work and work we don't necessarily enjoy, but because of our perfectionism, we have to do it. We started picking up on these little details that we felt other people hadn't noticed. The one mistake we noticed in all the zombies anybody's ever done is, when you start to build the face out,



**Above: The X-Files, Terms of Endearment. Bryan Blair Finishing the Fetal Skeletons. Photo by Greg Funk.**



**Above: The X-Files, How the Ghosts Stole Christmas. Mulder & Scully corpses. Photo by Greg Funk.**

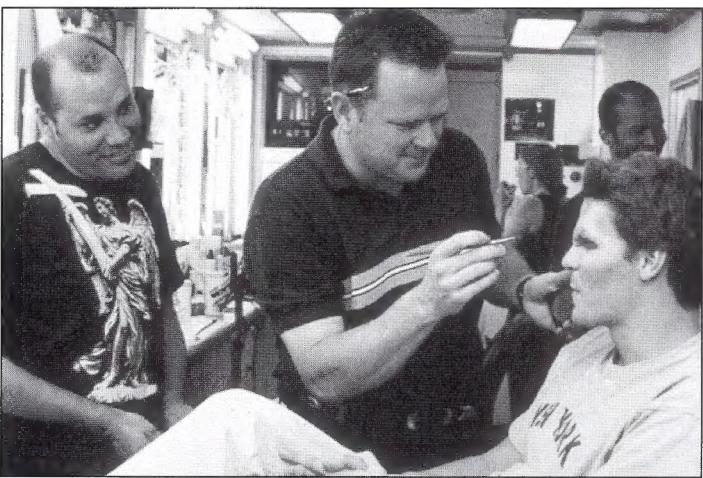


**Above: The X-Files, Two Fathers. Doug Jones as Test Subject. Photo by Greg Funk.**

other things like noses and ears start to look smaller. But the one thing we noticed in the photos of real emaciated people is that their noses looked huge and their ears looked huge. We realized that what's happening is that all your fat is melting away and your face is sucking in on itself. But the cartilage doesn't shrink so those things tend to look bigger, as do your eyes and teeth. We knew people wouldn't notice, but as an effects artist some of the best work you do goes unnoticed."

That subtlety of design has carried through into all the work *Optic Nerve* has done since. Their use of research into real life as well as past

• *Continued Next Page* •



**Above: David Boreanaz in the make-up chair for Angel.**  
© 2000 The WB/Photo by Richard Cartwright.

projects with similar themes helps to keep from repeating designs. It was also on Night Of The Living Dead where John started using a computer to design his make-up concepts. Using his Amiga, he found he was able to resize parts of a character's face and change the look. "It was a fun film to work on. Every zombie we did, we gave some character. We thought of them as character make-ups rather than monster make-ups."

Optic Nerve's next feature was The Dark Half, directed by George Romero. They created a number of sophisticated animatronics as well as very subtle character make-ups for that film. One of the challenges involved making actor Tim Hutton into two characters. Hutton played twins in the film, one of whom showed the wear and tear of a very hard life. The computer became an even more effective design tool for The Dark Half, testing a variety of looks for Hutton's evil twin. The film also created its own form of madness. "It had its own peculiar insane bits and one of them was Tim Hutton. Tim is a method actor and he decided that he not only wanted to have two different hotel rooms that he'd sleep in, depending upon which character he was playing the next day, but he wanted two different make up trailers to work in. So there was one trailer when he was playing Thad Beaumont and one trailer when he was Joe Stark. We had this other trailer that he got and he encouraged us to decorate the trailer with all kinds of porno pictures and biker art and Confederate flags. Somebody brought in pizza one day and we ate half of it and threw half on the floor and left it there. The place was a filthy, stinking mess. He was really into Led Zeppelin for the character so we played a lot of Zeppelin and white trash music real loud. I'd come in wearing these biker looking clothes and I played along with him. It was this method make-up kind of thing that I got dragged into. It certainly was a form of madness."

After work on Batman Returns, for which they created mechanical bats, and a short-lived TV series called Great Scott, John and Optic Nerve set their sights on a new TV series called Babylon 5. Although they lobbied to do make-up effects for the two-hour pilot film, the job went to another company. However, through their association with a computer graphics company called New Tech and its owner Ron Thornton, Optic Nerve was chosen as the company to create the make-ups for the series. That plunged them into the world of series television and, as John says, "That's a whole entirely different animal. As tight as the lowest budgeted movie is a tight ship, TV is just that much tighter. There was a time if you did television you were considered a hack, but as TV had to compete more and more with both cable and high concept movies, I think there was a certain renaissance in TV. You now have shows like X-Files that are superlative, but as far as the quality goes it certainly doesn't compare with anything from the seventies. Now it's a turnaround where you're expected to be able to compete with feature films, but at a fraction of the time and

a fraction of the cost. It has been extremely challenging to say the least." Although their first season on Babylon 5 was a trial by fire, Optic Nerve developed a reputation for being able to do a large number of high quality complex make-ups on a TV budget and on a TV schedule. "We hadn't done anything under these kinds of conditions before and not a lot of other people have either. It did entail a whole different approach to how the work was done. We had to figure out how we were going to achieve this stuff and deliver it on time. One of the early things we got into, and we were quite arrogant and cocky about it, was we said we weren't going to do just foreheads or little noses, we were going to do whole entire creatures. About three episodes into it, when they were bringing us actors three days before shooting, we had no choice but to do foreheads. I gained all the respect in the world for every single bit of work that Mike Westmore has done. And I've told him to his face. It's very easy to sit by the sidelines and say anything you want, but when you're in the trenches, it's a whole different ball game."

John knew he had to create new ways of working and he was fortunate to receive the producers' cooperation for many of his ideas. One of the most important aspects of creating a prosthetic make-up is the actor who will be wearing it. Because casting is so important, John worked with the producers to create a pool of actors who could play a variety of roles in different make-ups in a number of episodes. That way there was a

select group of people to work with and minor characters could be taken care of weeks ahead of shooting, and the main efforts of the make-up artists could be focused on the lead characters. By the second season of the show, there had been enough versions of each race created that molds and pieces were available from each make-up that would fit nearly any face. Knowing in advance what they would need made the second season run much more smoothly.

Another aspect of working in TV is the recycling and recombining of various parts of different make-ups to create entirely new characters. Of course, John has his own highly technical term for this, "There's definitely a 'Mr. Potato Alien' thing. We never did a lot of that for featured characters; that would be mostly for background or incidental characters. What has happened as we do more and more TV shows is we think of designing things as components. I think, let's make the head and the ears separate so we can use the ears later on another character or use the head or mix and match. It's gotten to the point now where we've got 'Mr. Potato Demon', 'Mr. Potato Alien' and 'Mr. Potato Werewolf'. Generally out of respect and from a design aspect, I don't want to recycle all of a design from one character to another. I don't think it's fair; these people have paid for the design. I wouldn't use a face from one character to another, but the back of a head or a neck or ears is fair game. Usually, the people we work with have an understanding that we recycle



**Above: James Marsters puts the bite on Alyson Hannigan.** © 2000 The WB/Photo by Byron Cohen.



**Above: B5, Season 5, Cat & Mouse.** © 2000 TBS, Inc., Photo by Craig T. Mathew

some of their pieces on other shows and visa versa and they all tend to benefit from it. If we have the time and the money we'll do a whole character, but we'll at least create a new face. We've found that to work pretty well."

The work on Babylon 5 won John and Optic Nerve their first Emmy award and led them into more uncharted territory. With their success, Optic Nerve became more in demand in the world of fantasy television and they were called upon to make even more monsters for the new WB series Buffy The Vampire Slayer. "Another company did a presentation for Buffy and came up with designs that were somewhat similar to the movie Lost Boys. We'd seen that and we went off in a different direction. My whole idea was do it a little more naturalistic. At that point I was thinking about doing them like Marilyn Manson. It would be cool to have a vampire that looked like Marilyn, a guy with no eyebrows. We did some designs and got these critiques back that said, 'this looks like a guy without eyebrows.' So I told them, if you put contact lenses on him, you put teeth and when he's snarling, he's gonna be scary. They said, 'No we want something more ferocious and more monstrosity. We've definitely been encouraged by Joss to go in a more dramatic direction with it. So they tend to be a bit more exaggerated and monster like, but it's a look that works for that show because the show is a bit more campy and a bit larger than life. It's a look that suits the show well, but it wasn't necessarily my original inclination."

Another Emmy win resulted from Buffy which has featured many effective and complex creature effects. One of the most interesting was the high school swim team composed of mutated "Black Lagoon" style gillmen. "That was something we were particularly proud of ourselves. Those were full suits we did in about two weeks. We had to build those pretty much from scratch. They were very, very tight suits that were built on skinny guys. It worked really well because they don't look built up. It looks like the outer skin; it doesn't look like a big, bulky suit. I thought the skinning effects worked, they were quick and dirty. We usually have these effects meetings where I can say I think it would be great if you shot it this way and this way because it would help to mask some of the defects. They're usually pretty good about taking input. It depends, sometimes the directors know how to handle it and sometimes they need a little help. I thought they did a good job. I thought they needed a little more footage of the guy pulling the skin off, but they got away with a couple less shots than I thought they needed. Oftentimes, what we do is all about editing. When you see it, the guys pulling the skin off and the guy in the suit are two different guys. There are a lot of different components, silicone skin and rubber pieces on the guy. You're cutting together something that isn't there."

When the X-Files moved production from Canada to Los Angeles, they called on Optic Nerve to handle their make-up effects chores. Optic Nerve's first foray into the world of Mulder and Scully was the two-part episode where Mulder switches personalities with a "Man In Black" from Area 51 and it called for lizards fused into rocks, men melted into floors, two people melded into one body and a very subtle old age make-up. That was only the beginning, but the gratifying aspect of working on a program like X-Files is that the producers know

what it takes to create these effects and they actually appreciate it. "Sometimes I feel under appreciated because people don't often come into contact with the kind of work we do. If you think about how many movies out there have prosthetic make-up, it's really a handful. There are only a dozen or so companies that do what we do. It's not like hiring a DP, there are thousands of them and you've worked with a DP before. But when people hire us, it can be the first time they've dealt with prosthetic make-up. They really don't know what to expect. They either have unrealistic expectations, or they don't necessarily appreciate what we're giving them. At the X-Files they have an appreciation of what we do; they've had enough comparison there. It's nice to be working with people of that level of quality, which I consider to be the best of the best on television. From the ego standpoint it's very gratifying to be a part of that and it's also great to be appreciated by people who expect a very high degree of quality."

In an episode that involved baseball-playing aliens, Optic Nerve had a shot at working on the X-Files signature creatures, "Our gray alien turned out really neat. We were very particular about that on our end because we figured that was a signature character of the show and we wanted to give them the best possible version of that that we could. We brought in a couple actors we worked with before, one was Doug Jones and the other was Walter Falen who are really skinny actors with really long necks. They're taller actors than they generally use for those characters. It worked well because they had this lanky, unnatural shape to them. We built a part mechanical mask and part make-up that we glued them into. It was an episode that Duchovny directed and he came to us afterward and went on about how it exceeded his expectations as far as the ability of the performance he was able to get out of it. It was a trademark character of the series so I really wanted to make it a standout character."

Although the present is incredibly busy for John Vulich and Optic Nerve, there is always the future to consider. Even though he has achieved many of his dreams, John still has a few to go. "We did a show called Hypernauts, produced by the same people who did Babylon 5. We did thirteen episodes and we have a really good relationship with them. They allowed me to direct an episode, so I'd like to pursue that further. We have several projects in development that I'd like to be involved with as director, or in some manner.

"Other than that, I would have loved to work on the new Star Wars movie, even if it was just background characters. That was another seminal experience for me, seeing the first Star Wars film. I might be able to lobby or send them some photos or something, but they have their in-house guys at ILM. It may not be realistic, but I've got a soft place in my heart for those films and I'd like to be involved somehow. Ironically we're doing a thing with Steve Odenkerk, a producer friend of ours, called *Thumb Wars*. He's doing a Star Wars spoof where they computer map people's faces on real thumbs. So, I guess in some twisted way, I've worked on Star Wars. It wasn't quite what I had in mind, but it will do."

Whatever the future holds for John and Optic Nerve, we can be sure it will bring us an abundance of new and fascinating creations from their creative hands and minds.



**Above:** B5, Season 5, **The Day of the Dead.** © 2000 TBS, Inc., Photo by Craig T. Mathew



**Above:** Buffy the Vampire Slayer, Go Fish. Gillman. Photo by Michael Pack.



**Above:** Buffy the Vampire Slayer, The Wish. Tentacle Faced Demon. Photo by Michael Pack.

MR



FROM THE

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# THE BARON

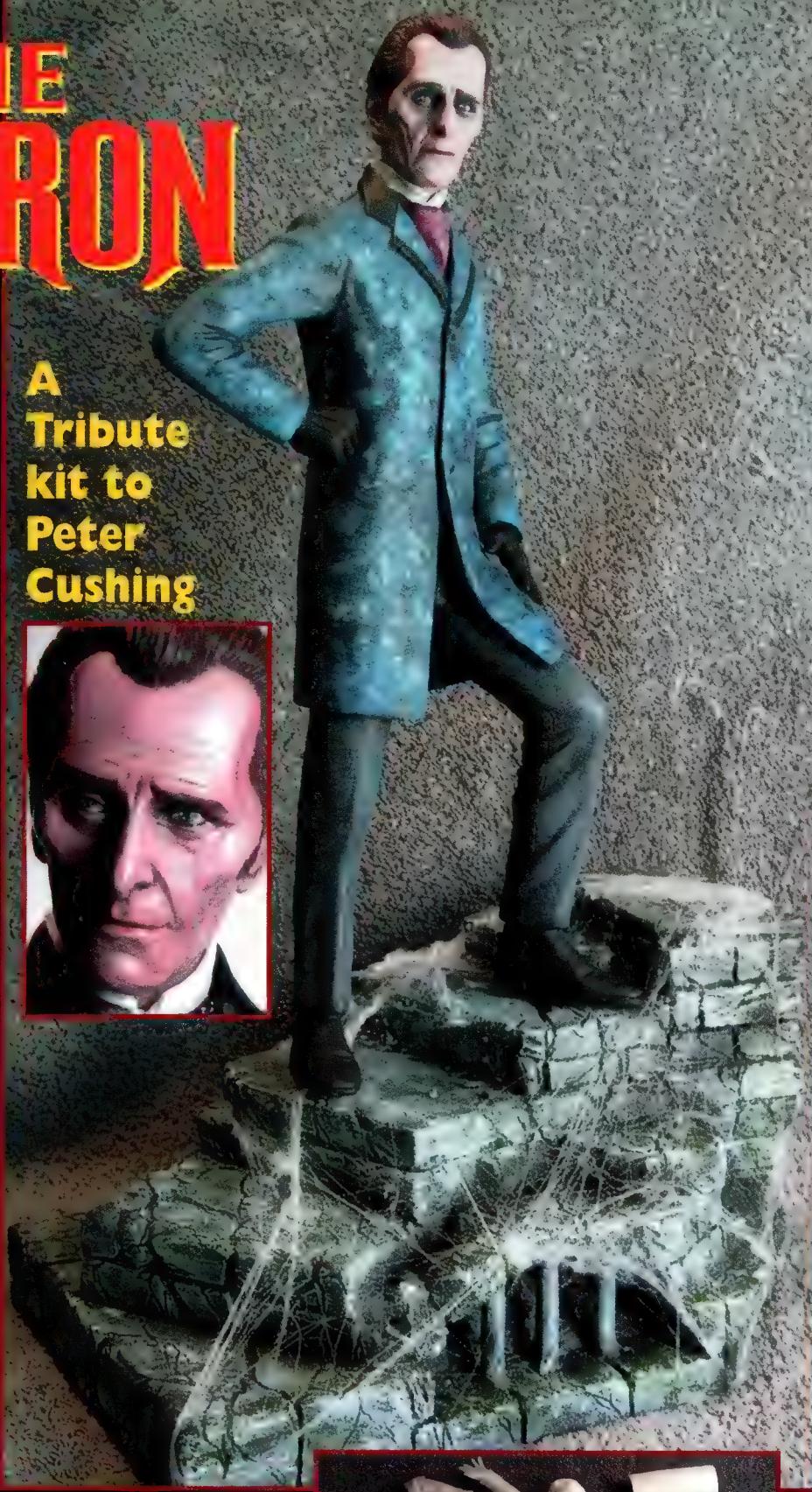
Known as the Gentleman of Horror, Peter Cushing's legacy in the horror film genre will burn forever bright in the minds of monster movie fans. He was a

very versatile actor in that he could switch from a very sympathetic character in one role and become the villain's villain in the next. One of his most famous roles he portrayed was that of Doctor Baron Victor Frankenstein. Mr. Cushing portrayed the evil genius in six of the classic British Hammer films. The first being "The Curse of Frankenstein" in 1957. These films focused on the maker of the monster, rather than the same creature over and over. Each film gave the Baron a new monster to create and deal with.

For those interested in the Peter Cushing Hammer Frankenstein film series, here they are: "The Curse of Frankenstein" was followed by "The Revenge of Frankenstein" in 1958, "The Evil of Frankenstein" in 1964, "Frankenstein Created Woman" in 1967, "Frankenstein Must Be Destroyed" in 1970, and "Frankenstein and the Monster From Hell" in 1973.

Capturing the likeness of Peter Cushing must be a challenge indeed. Only a handful of kits have surfaced of him. To date, this is the best one I have seen. This kit is the brainchild of Bob Wallets of Wonder Models and is sculpted with great attention to likeness detail by Gabriel Garcia. This kit consists of seven solid white resin parts for the figure and one solid piece for the base.

## A Tribute kit to Peter Cushing



The parts are laid out and ready for the assembly phase.



## Assembly

As I write this, the figure is being retooled by the folks at Lunar Models, so I cannot give an accurate assessment of assembly pros and cons since the initial castings were done by Marco Polo. Whether or not changes will be made to the way this kit is cast remains to be seen. On this assembly job, I glued the two coat tails to the main body and filled in the gaps with Magic Sculp.® Once hardened, I sanded the seam smooth.

I decided to render the inside of the coat as well as the upper pant section before gluing the pieces together. This step will save you agonizing work later trying to get your brush inside once it is put together.

Once the paint had dried, I inserted the lower half of the body to the upper half, gluing it into place. Now we can begin to render the main body.

## The Figure

As for Peter's garb, I wanted to stay away from the traditional black clothing that is associated with gothic figures, so I decided to give the Baron a new wardrobe. I therefore went for a stippled pattern effect. Using an old frayed out brush, I selected colors of dark blue, black, and white and began to dab on the colors one after the other to create a tapestry-type of effect. Since the jacket is rather flat and there was not enough relief or texture on it to warrant dry brushing, I thought this method would give me a texture feel where none existed before. I dabbed and dabbed until the texture pattern was achieved. The trick is to get it to an even look.

I rendered Mr. Cushing's ascot in crimson red with white dry brushed accents. His shirt collar was painted pure white. Because the Baron's hands were burned several times during his experiments, he is wearing gloves. I rendered these, as well as his shoes, black. The pants were treated to an airbrush speckling of medium gray over solid black. This gave the appearance of nice looking slacks. He may have been an evil genius, but he always dressed well.



Assembly stages and the rendering of Peter Cushing's clothing

## The Head

Oh, those pesky fleshtones. Everybody has a favorite method to achieve this and I am constantly experimenting with this subject myself.

This time around, I started by antiquing the head with Bon Artiste Charcoal stain to fill in all the recesses. Transparent yellow was airbrushed on as my base coat. In order of application, these colors followed: burnt umber, red and white. A transparent shading grey was accented to the eye sockets for depth. I wanted the face to be kind of pasty, so white was used extensively to achieve this.

The hair was rendered in dark chocolate with streaks of black mixed in. A light dry brushing of light chocolate got the hair looking just right. This method was also used on the eyebrows.

I used a light rust for the lips and then added white accents.

The eyes were given a treatment of medium grey for the background, followed by black pupils with white glints. I encircled the eyes with black, being careful not to use wide strokes. I didn't want him to look like he was wearing mascara.





## The Base

All righty then. I now wanted the base to be extra special. The base that is included in the kit was created by myself for the release of this kit. (It is a wonder that I have time for anything these days!) It is a simple crumbling stone staircase.

What I now wanted to do with this base was to extend it upward so that Mr. Cushing would really have a monument to stand on.

I purchased some more Balsa Foam® and began to build up the base by using super glue and an excelerator kicker to bond the pieces together. You can use wood glue but the drying time is much longer. I need instant satisfaction, afterall.

I slowly began to build up the layers of foam. It is like laying real stone, if you will. I kept the arch of the steps flowing downward while roughly cutting away the excess foam as I went along.

I decided to give, as a footing for the base, a squared-off piece of stone work. I carved away at the foam with mini-saws, micro-files and sandpaper.

I added a window with bars near the bottom of the base to give me that "old castle" look. I used my tried and true method of using plastic drinking straws for the bars. It works every time.

Special note; when carving and sanding Balsa Foam, be prepared for this stuff to get everywhere! Don't rub your eyes and try not to breathe in the dust. A handy damp cloth and a mini-electric dustbuster are handy to have around.

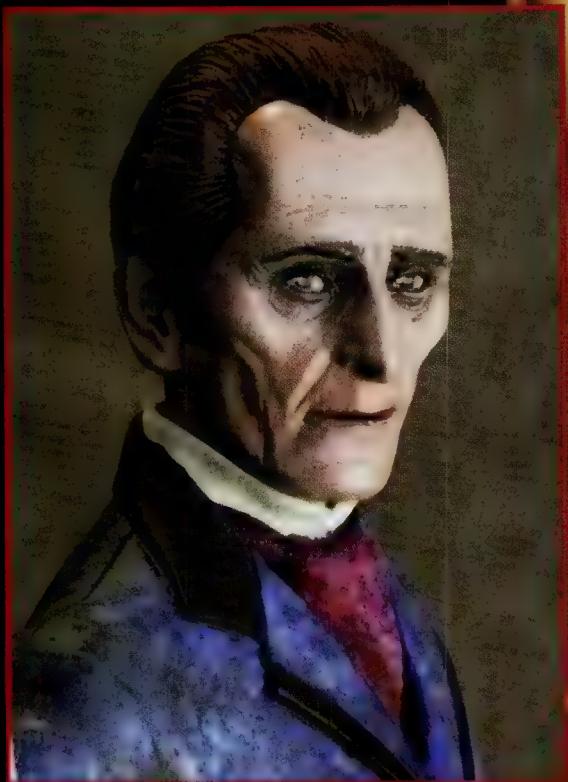


The next thing I did to the base, after it was all carved out the way I wanted it to be, was to seal it with Liquitex Gesso. This preserves and hardens the surface while at the same time preps it to accept the paint.

I primed the entire base with black and once it was dry, proceeded to dry brush the dickens out of it with white. I went in with some greens for that moss look and airbrushed some transparent shading gray into some of the recessed areas.

The finishing touch was the addition of cobwebs. These were the kind you find all over the place at Halloween. I cut small sections from the main piece and began pulling and stretching them to their desired locations.

A coat of flat sealant was then applied over the entire piece. I drilled my pin holes into the bottom of the feet on the Cushing figure and drilled corresponding holes into the base. Now we have a cool model.



## In Conclusion

Peter Cushing is now standing quietly in my display case with many of his other friends and foes. Take a moment and remember, if you will, what a great contribution this man has made in his career, in giving us countless hours of film enjoyment. Well, that about does it for this installment into the wonderful world of modeling, boys and girls. So, play nice out there and as always, keep your modeling fun.

The Baron can be purchased through your favorite resin retail outlets.



Questions or comments:

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[craftbeast@howling.com](mailto:craftbeast@howling.com)

# THE CRAFTBEAST'S BEASTLY BEHEMOTHS

## INVINCIBLE! INDESTRUCTIBLE! INDESCRIBABLE!

Welcome back, my friends, to another trip down Memory Lane showcasing more familiar and perhaps, not too familiar, Beastly Behemoths of the silver screen.

Hopefully you will be a bit more informed about some of the orphaned creatures that have slipped through the cracks of the modeling world.

Adopt one of these giants of yesteryear today and show them that you care about them. Don't let them end up as merely faded memories of a forgotten past.

Perhaps I will be able to jog some interest in a revival of sorts. After all, just how many models of King Kong do you really need? I should talk; I have a dozen or so myself!

Remember the motto here boys and girls... "Love 'em or hate 'em, you can never ignore 'em."

### The Beastly Behemoths.



## THE GIANT CLAW 1957

Of all the giant monster movies ever made, "The Giant Claw" has got to have the distinction of being the most outlandish creature to have ever graced the silver screen. A tremendous giant bird from space.

Directed with great 'B' movie style by Fred F. Sears, for that madman of showmanship, Sam Katzman, "The Giant Claw" is a classic example of one of those, 'so bad it's good,' monster movies.

I don't know about you, but if I saw this beastie coming down to pluck me off the ground for real (which by the way, is the size of a battleship), I don't think I would be laughing at it.

Our tale concerns the arrival of an outer space menace and its destructive nature toward mankind. It also has come to lay eggs for more of its kind. Surrounded by a force field, it is impervious to attack. Now it's up to our film's heroes to find a way to penetrate the shied and end the creature's destructive reign of terror.

This was a fun kit to build and render. It was produced by Lunar Models. Since this classic film was shot in glorious black and white, I had to wing it, so to speak, in my color selections. For this feathered monstrosity, I began by cleaning the parts and assembling as many pieces as possible. I rendered the inner mouth sections first before gluing them together.

I putted all the exposed joints and antiqued all the pieces with Bon Artiste Charcoal. I then airbrushed on layers of transparent colors of Burnt Umber and Raw Sienna with transparent shading grey in the recessed areas.

The base had a lot of trees to render as well as a train, which the 'Claw' had a serious hold on.

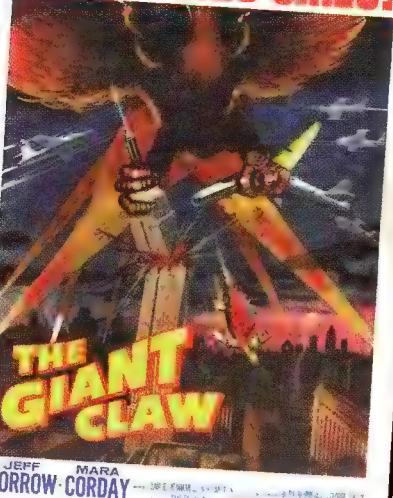
I used an old paintbrush and cut off the bristles for the hair protruding from our flying beastie's head.

"The Giant Claw" will never be in the same league as "Rodan," but what the hay? He's a lovable by-product from the wonderful films of this type from the 1950s. A giant space turkey vulture! What more do you want?

The only other kit of this beastie was produced by an outfit in Canada called Monster Fun.

Adopt a "Giant Claw" today.

## FLYING BEAST OUT OF PREHISTORIC SKIES!



JEFF MORROW MARA CORDAY





## THE MONSTER THAT CHALLENGED THE WORLD

1957

I always love the seriousness of these films even though their star attractions are not usually all that menacing by today's standards, but way back when, it must have brought chills to the movie-going public.

Directed by Arnold Laven and starring Tim Holt, Audrey Dalton and Hans Conried, "The Monster That Challenged The World" is a fun movie to watch as long as you don't try and understand it.

Just go with the snail trails of the giant beasties in it and you'll be a happy camper.

Set against the waters of California's Salton Sea, radio activity and earthquakes in the area unleash a hoard of giant, slimy, shelled sea monsters that have an appetite for human body fluids. Our main military and scientist types must find a way to eradicate the critters before they escape to the ocean and breed by the millions because once there, they can take over the world. Sounds wonderful doesn't it?

I suppose you really have to love these low budget movies from the old days to appreciate them as I do.

This film is by no means a classic of monster cinema, but its main big beastie star has made its mark in the modeling world. However, there hasn't been a new kit based on this monster in years.

Somebody please slime me!

Resin From  
The Grave's  
"Monster"  
sculpted by  
John Garcia



## FIRST MEN IN THE MOON

1964

Oh, how I miss the days when films like this were made. Minimal budgets and loads of talent creating classics on the motion picture screen.

Such was the case of "First Men In The Moon," directed by Nathan Juran, from the novel by H G Wells. The showcase, of course, was the wonderful stop-motion effects and miniature sets by Ray Harryhausen.



In the Victorian days of England, a scientist creates a substance called Cavorite that can cut off the force of gravity. He along with another man and his unwilling fiance blast off toward the moon. Once there, they are taken captive by a race of intelligent insect-like Sillanites who study them and want to know the purpose of their visit. They are then informed that they can never leave, thus a daring escape must be undertaken. In the mist of all this we discover that the sillanites feed on gigantic Moon Cows similar to caterpillars, but a lot more deadlier.

Of all the Harryhausen kits produced over the years, one of the most overlooked of his creations have been the beasties in this film. Not only the Moon Cow, mind you, but the Sillanites as well.

But since I am talking about giants here, I will stick to the grand scheme of things. The only kit that I am aware of on the Moon Cow, which is long out-of-production, is the excellent sculpture by Mike Jones, showing the creature trying to eat one of our heroic Victorian astronauts. This would have been the quintessential piece if it were not for the size. It is only about eight inches long! Joe Laudati, where are you?

Forget about sculpting a new Ymir, Cyclops, or Talos kit. How about a grand kit of this lunar Behemoth?



The excellent Mike Jones kit.



NEXT ISSUE  
"KIKO"  
will be here  
as well  
as other  
Beastly  
surprises!

PRODUCING A FAITHFUL 4-FOOT RECREATION OF THE

# JUPITER 2

BY: Jim Key



All photos, except where noted, are copyright © 2000, Jim Key, dba Custom Replicas. Any other references used are indicated and noted.  
The words "Lost in Space" and "Jupiter 2" are © & TM 2000 New Line Cinema.



Above: Rare shot of original Gemini 12 (pilot version) 4-foot studio miniature, sold at auction in 1980. Note the absence of fusion-core and shallower lower hull profile.

Below: Jupiter 2 - Non-articulated Space Pod version of the 4-foot studio miniature seen prior to its restoration.



When I began this project, I knew that there would be a lot of fact finding along the way. Since I had a one-to-one set of original studio blueprints to work from, I had to be extremely careful to not confuse what was intended on paper, for what was ultimately chosen in physical form. The original 4-foot studio miniature was built with several minor alterations when compared to the original blueprints.

Most notable amongst these alterations are: 1) The repositioning of the tripod landing gear assembly from a true 120° apart to having the rear leg nearly 10° closer to the front port side leg. 2) Instead of the planned 6 wire suspension system, only three were used, for scenes requiring the landing/takeoff cycles. 3) The lower hull's footpad cover doors are more square shaped than the intended trapezoidal ones. 4) The scribe lines on the lower hull don't fully match the intended designs, leaving the Chariot bay blank and the Pod bay in the wrong area. All of which had to be noted and correctly interpreted.

So, in full confession - right here from the start, I had to make a decision that served the project on the whole. That being to copy all that I could bear witness to when comparing this recreation to that of the original 4-foot miniatures (one Gemini 12, and two Jupiter 2s). My analysis led to truing up the tripod landing gear, so that the tripods would radi-

ate at a 120° from each other. This helped to correct the rear leg. Next, and in keeping with the original, I chose to install only three suspension lines in the same locations as the original landing version of the 4-foot studio miniatures. After inspecting the original 4-foot landing version, I noticed that the leg openings were no longer true in length, straightness or trueness of angle. Since the original had been restored, to less than original condition, I opted to straighten out the lines and average the measurements, hoping to reach a fair compromise. I also chose to return the foot pad covers to their original design of a trapezoid. I would later come to find out that they were altered to accommodate the square design of the footpads. Lastly, I decided to arrange the scribe lines in their proper positions relative to the final design of the Jupiter 2, allowing the Pod bay to be opposite of the Chariot bay door. Aside from these reconstruction decisions, the rest of the build was very straightforward, dictated by the overall fiberglass hull casting. Which, in and of itself, was completely trustworthy given the fact that it was pulled from the restoration molds made from the original 4-foot landing version miniature.

The fusion-core was perhaps the only real challenge to match, given that the original was unavailable to study. Fortunately, fellow artisan, Max Cervantes, made a very close replacement for the restored version. By taking a casting off that unit and simply retrofitting it into the hull casting, the essential elements were in hand to begin the one-to-one recreation.

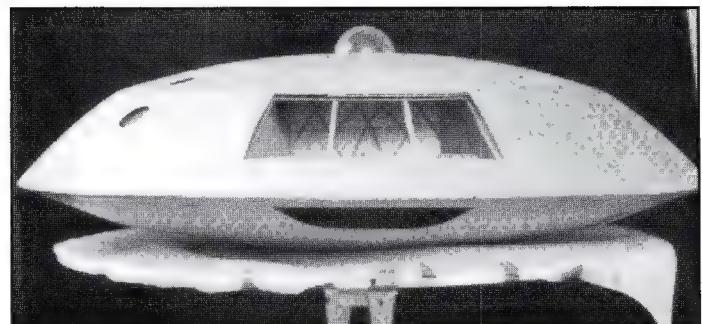
#### **INNER FRAMEWORK**

Knowing full well that I would be adding an inner floor, necessary for supporting the upper and lower hull, it became clear that framework would have to be added. I chose sintra board (PVC) as the material for both the floor and supports. By laminating the frames to the inside of the lower hull, I would have a trustworthy bond, capable of keeping the floor bonded to the lower hull. At the same time, I installed a circular "quick-connect" ring in the middle where the fusion-core is located. The design methodology here was to allow for ease of access up through the fusion-core into the middle of the ship, where all the electronics and wiring harnesses would ultimately reside. As a result, the inner framework provided a means of connecting all the lower hull parts together, giving structure to an otherwise flimsy fiberglass outer hull.

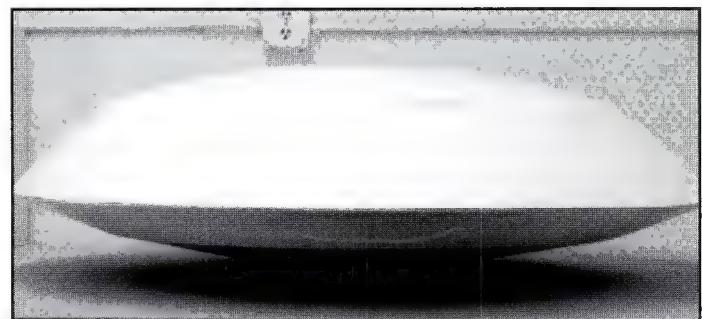
#### **LANDING GEAR**

Since the prerequisite for this recreation was to match the articulated 4-foot studio miniature version, the landing gear would have to be supported within a landing leg bay. The original miniature had the three legs mounted on brass hinges, bolted to the inner lower hull surface, with no landing leg bays. To make my recreation trustworthy to stand on "its own legs," I would need to alter the design slightly by providing a housing by which the landing gear could be manually deployed and locked. Conversely, these bays had to hold the landing gear up when retracted, requiring an elastic return system.

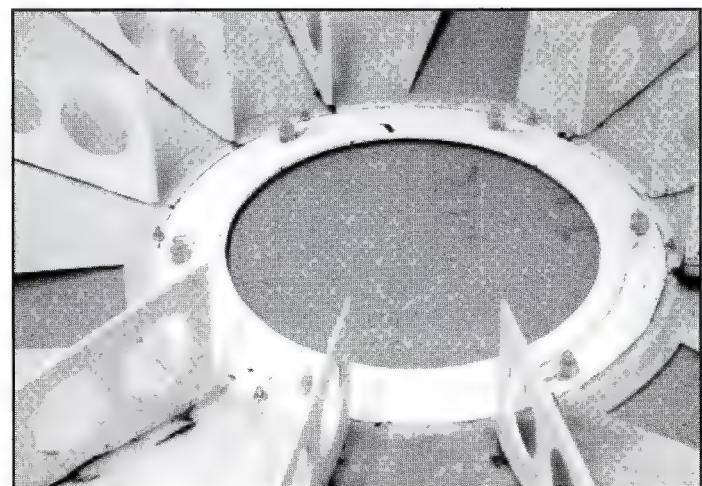
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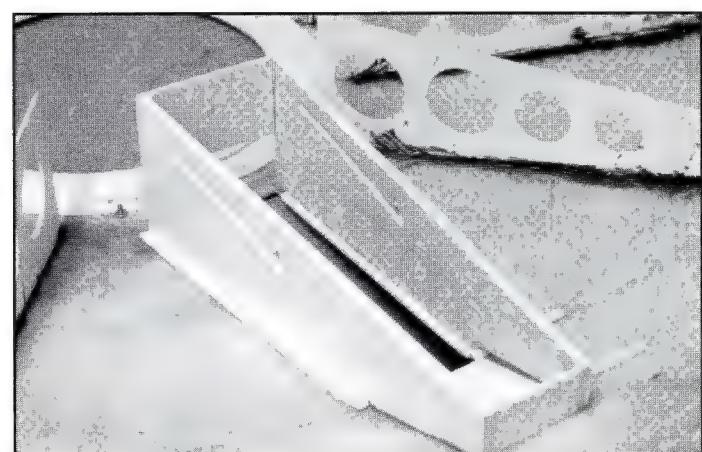
*Jupiter 2 - Articulated landing version of the 4-foot studio miniature, after restoration. Dome atop miniature is not original.*



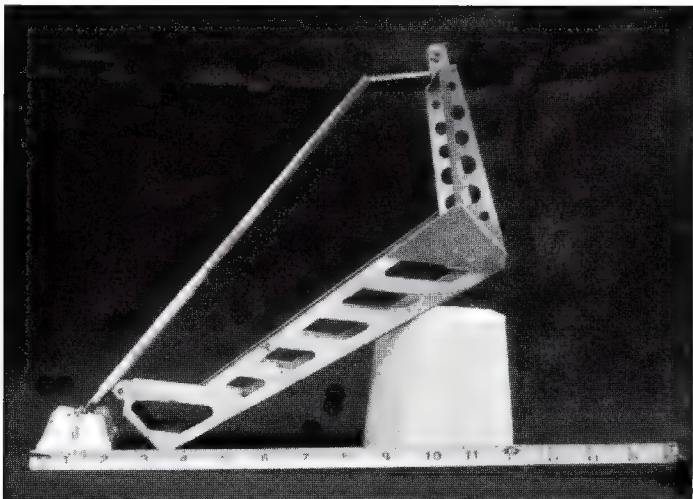
*Casting of 4-foot studio miniature out of the restoration molds made from the original articulated 4-foot studio miniature.*



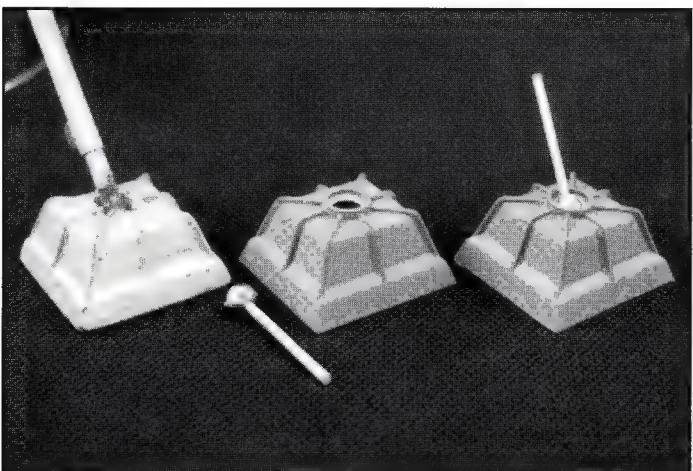
*Inner framework and fusion-core "quick disconnect" ring bonded to inside of lower hull.*



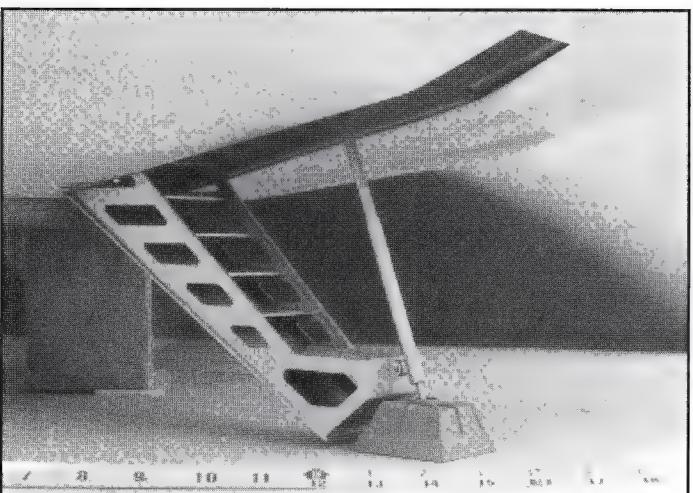
*One of three landing leg bays situated within the inner framework of the lower hull.*



Original 4-foot landing gear being studied for adaptation into recreation. Note the careful brass work done by the Fox Metal Shop, as each leg was custom made.



Progression of solutions: at right is the original 4-foot landing gear, at middle is the reconstruction from wood to Renshape with ball spindle and at left is the final result of the footpad cast in epoxy resin with ball spindle inserted into socket.



Remanufactured brass landing gear, with ball and socket epoxy resin footpad. Note footpad cover door in opening in hull.

To accommodate this alteration, I would need to study the original miniature's brass legs. After carefully securing them, and promising to guard them with my life, we photographed and measured them extensively to find out all the angles, means of construction, and most importantly, the pivot points.

For the times, the metal work on these original legs is actually quite admirable. The engineering alone to make them pivot and deploy is something akin to a souped-up 'Rube Goldberg'. The original footpad was made out of wood! Still, it was great to be able to see the real thing and to analyze all the angles and measurements. Even the original silver color was still there to be compared.

Our main concern was to reproduce the shape and size accurately in brass. This meant creating a CAD file for all the parts, then having them milled via a CNC machine. Once the parts were returned to us, we simply placed everything into a wooden jig, and silver soldered the assembly. Our version is a close match, only straighter than the originals. A second consideration was the footpad. Making them out of wood was out of the question. Instead, we opted for a close match in appearance with one internal exception - a ball and socket mount. In this way we could easily attach it to the hydraulic support tube, which pivots against the leg assembly. The final parts were then cast out of epoxy resin.

To make the landing gear retractable, we devised a unique solution by modifying the hydraulic support pole. By adding a 'T' or crossbar to the top, the whole brass rod could be slid down a curved track, then pushed upward into a slotted recess, effectively locking the deployed landing gear. To retract, the leg is pulled out of the slot, as bungee cords act to retract the unit up into the landing gear bay.

Unheard of items that rarely get mentioned are the footpad doors. The mythos of when the legs are retracted, the footpads close off the outer hull opening is a complete and utter fallacy. When checking episodes such as "The Derelict", one can clearly see the footpad doors swinging across both on deployment and retraction. We decided to honor this original, and often overlooked, item by installing them on the miniature. All three covers can be manually slid open and closed by simply pulling on them.

One of the last items to address on the legs were the rear "flap" doors. The flap doors were a solution to the problem of the leg's pivoting design. When the leg is deployed, the rear edge of the underside slides up and into the hull, necessitating a pressure relief. To correct this problem, the small flap door pivots on its horizontal axis, relieving the rear swing of the landing leg.

#### INTERIOR

In my attempt to match the original 4-foot studio miniature, I sought a reasonable compromise. I knew from several photos and from watching various *Lost in Space* episodes, that there must be a rear lit screen, controls and several figures. However, in studying the restored 4-foot miniature, sans the figures, it became obvious that the interior was a reconstruction, and that the original had been removed. Therefore, I had only the scantiest of information to enact my recreation.

For example, the front window area was still usable as reliable information. The forward crash doors were in poor shape, but revealed how the entire assembly was constructed and how it interacted with the window framing.

The hardest decision was whether or not to pursue the crash doors. From my point of view, they were a never used commodity that warranted investigation, but not construction. However, I opted to include their location on the front window framing and sidewalls by installing the track and scribe lines. The lower crash door was never used in any of the known or seen episodes. Therefore, it was a mute point in recreating this miniature. Secondly, the lower crash door would have intruded on the integrity of the lower hull framing, vital to supporting the floor. As a result, it was built in the closed position.

On the interior floor area I located the center line, which represents  $0^\circ$ , by which  $22\frac{1}{2}^\circ$  either side of center would designate the cockpit. Onto these  $22\frac{1}{2}^\circ$  marks, would go the interior walls, or sometimes known also as 'wall-beams'. Altogether the cockpit represents a 45 degree slice of the total interior. The exception being that on the miniature, the outer airlock door, does not match the same position as the stage set, thus making it appear further back towards the middle of the ship. The position of the miniature's airlock does in fact nearly match that of the blueprint layout, as does the front window. Therefore, my intuition regarding how to design the interior cockpit was well founded, and reliable.

With the location of the walls set, I now had a layout for the rest of the interior items, such as the control console, the flight seats, the ceiling plate and, of course, the rear backlit screen.

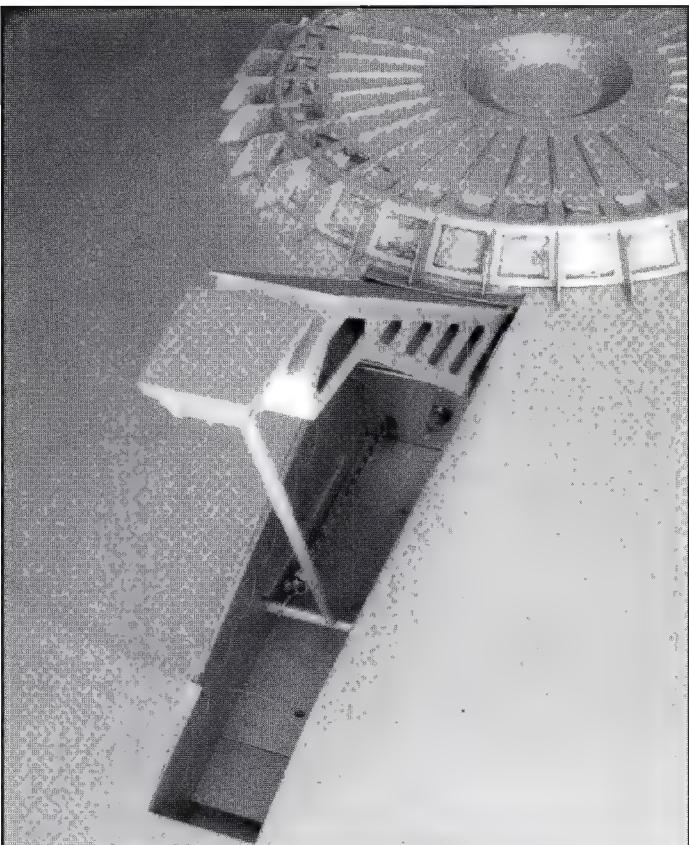
The second item of major importance was figuring out just how large to make the rear light box, and what type of light to use. The solution was dictated by the rear of the screen. The design followed the pie-shaped wedge back towards center, and finished with a flat wall where the lights would be mounted.

Miniature fluorescents of the 8" and 5" sizes were chosen for their brilliance and low current draw. Both are run off a rechargeable 7.2 volt R/C type battery.

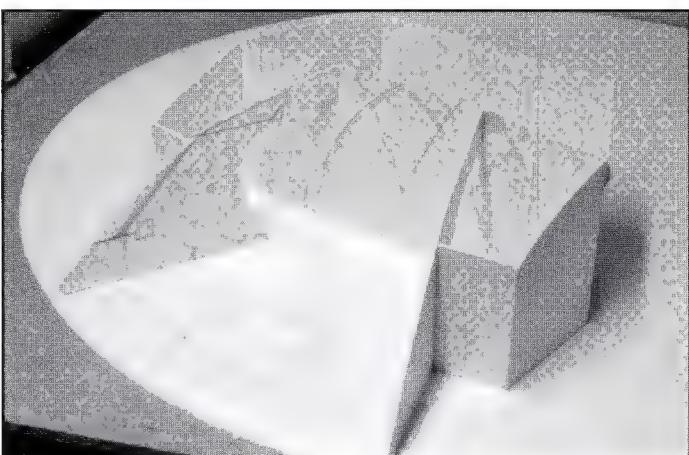
Another aspect of the interior dilemma was the question of how far to go with reproducing the components. The originals had very little interior detailing, and was never expected to be examined at close range. I had to expect the very opposite. As a concession, I decided to follow the stage set interior as a guide, thus providing plenty to observe through the view ports.

The first item was the control console, from which all other scale measurements would be gleaned. Next in line were the three navicomputers, which sit atop each control panel sill. With all three units in place, and the control panels finished, I could then use the 1:32 scale ruler to figure out a six-foot human being, and how big the flight seats would need to be. Unusually low slung, they were originally designed to be one lone pilot's chair, designed to "unfold" from the center control console, before the panel was added in 2nd season.

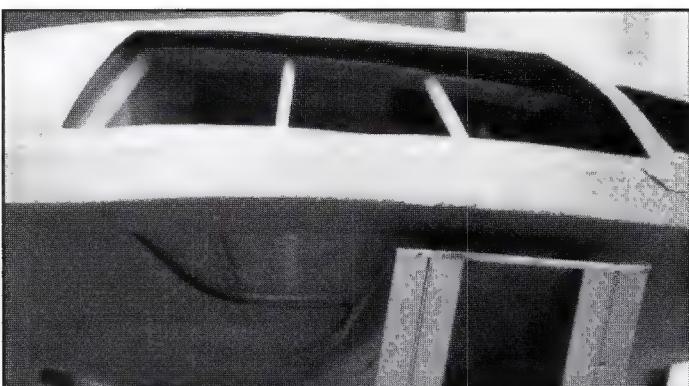
Last minute details included the creation of a micro scale  
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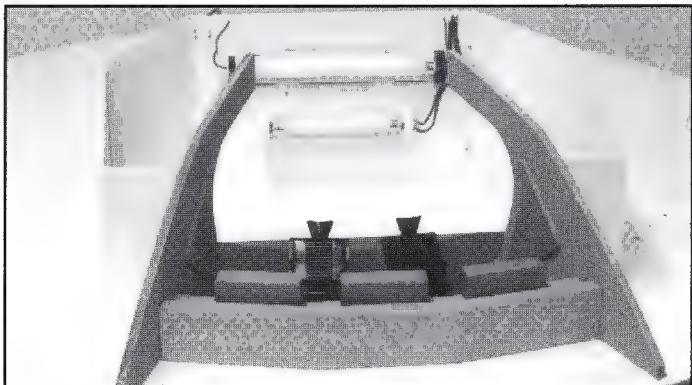
*Finished landing gear assembly, featuring the unique "T" bar and track design. Also, "flap" door can be seen at rear of leg in open position.*



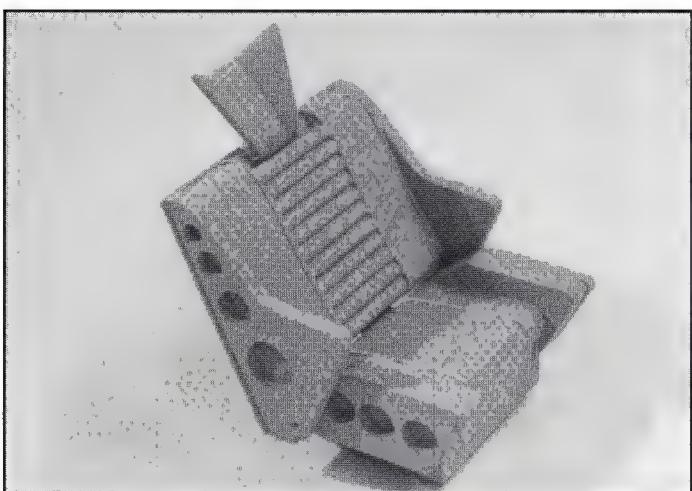
*Original sintra board layout of interior parts onto interior floor board.*



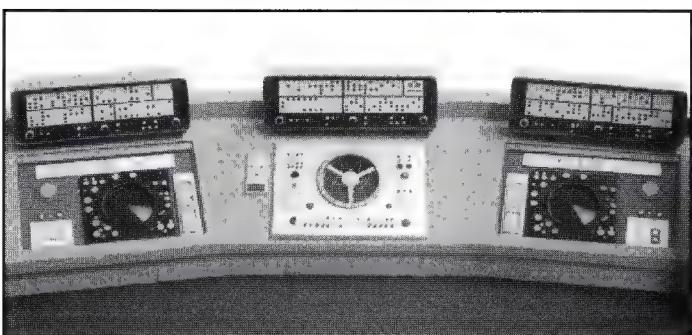
*Closeup of original 4-foot non-articulated version of Jupiter 2, revealing the "intended to be used" lower viewport and crash doors.*



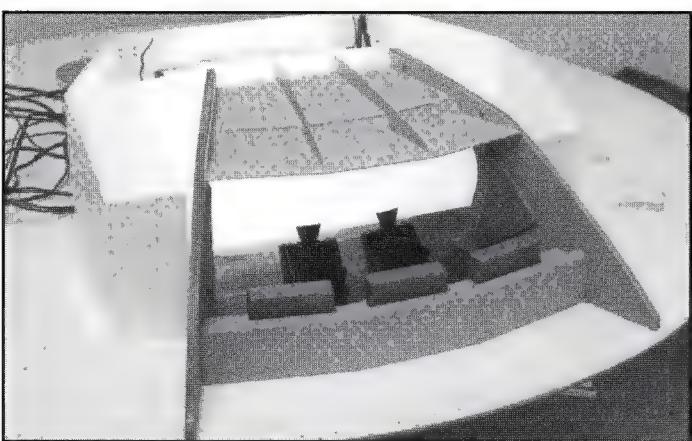
*Interior showing relationship of light box to forward components. Internal backlit screen lies at the midway point between the front and back.*



*Flight seat pattern in temporary assembled position.*



*Insider's closeup view of the control console, sans the flight seats.*



*Completed interior showing the extent of the stage reconstruction. Fluorescent rear lighting is shown on screen, yet to be installed.*

detail appliquéd or graphics to add to three navicomputers and main control console panels. These included the two radar screens and center navigation screen. Everything right down to the tripod control (seen to the very left of the center panel), was carefully researched and installed.

The floor panel was cut to match the interior stage set as well. It consists of a two-tone caramel and coco brown coloration. We sprayed it with a fine misting of gloss coat to give the stage linoleum. Locator pins in the floor were drilled for easy placement of the two flight chairs.

My closing consideration for completing the interior was the creation of the interior rear-lit screen. The graphic is a bit elusive in its appearance. One can get a fairly good view of it when observing "The Derelict" but, as for getting the actual design perfect, it is still a "best guess" solution. I had noticed the pattern on the restored version was incorrect when I examined it the first time. Knowing that the interior for the restored version was itself a recreation, the answer had to be extracted from the TV episode. The best way to describe it is as being two semi-circles that emanate from just behind the seats, with four major lines all radiating from the combined center points. To get the proper translucency, I chose to make it out of .020" fogged butyrate. It then was slipped into slotted recesses and secured with two screws at the rear of the upper end of the wall beams. To tie in the final configuration, I developed a mock ceiling plate that screwed in between the wall-beams, keeping the observer from seeing the inside of the fiberglass shell.

#### **FUSION-CORE**

Perhaps the most exciting aspect of this classic 60s era type spaceship is its rotating energy pulse, seen in virtually every effects scene. Some archivists have attested to the fact that they believe this early lighting effect to be a rotating shutter, tripping on and off the various rings of large incandescent bulbs used to cause the strobe. Early on, it was seen as a six-light pattern rotating moderately. In contrast, the stage set was an eight-light pattern of every fourth light on, and moving quite a bit more slowly, as if at idle. "Blast Off Into Space" was a tragic display of how deteriorated the miniature had become in less than two years. As soon as the ship cleared the surface, the fusion-core was down to three lights racing around, and all but hanging by a thread.

One improvement I allowed myself from the start was that of upgrading the electronics to withstand the constant on/off usage, since the fusion-core is central attraction. To get the most bang for the buck, I had made an early test using an 8-light pattern, using incandescent bulbs to get the yellowish-type light desired. The problem to overcome was the voracious appetite the unit had for power, and the slow on/off switching capability. A real problem begins to occur when the unit is driven up to a high rate of rotation, that being the dimming of light patterns.

To get more life out of the lights and reduce the power consumption, I quickly chose to switch over to white LEDs. The trade off is something like a hundred-to-one in life expectancy, with less than half the power requirement. Most important was the ability to drive the rate of rotation display way up to that of a blur, without losing the true strobing

effect.

LEDs are great but notorious for being focused in their projection of light. I got around this by aiming one set of 32 lights outward and one additional set of 32 lights downward. When viewed from the side or bottom, the projecting light was equally strong. Though not yellowish like the original, the vibrancy of the cool white light is nothing less than spectacular!

Should there be need to conduct a repair, the entire unit rotates 5 degrees, unlocking from the lower hull. It can then be lowered away from the hull, with all wiring on quick disconnects as well.

Above the unit is an inner ceiling board which, once unscrewed, drops away from the lower hull allowing access to the batteries and wiring harnesses within. One can also reach the backside of the interior fluorescent light panel. Even the landing gear retraction cords can be reached from this opening.

#### UPPER DOME

The upper dome was perhaps the farthest reach I had to make with respect to design research and execution. None of my colleagues could answer the question either. Instead, we relied on what could be discerned from the photos and videos. At one point in "Island In The Sky", the ship can be seen traversing space, and the dome resembles a rotating shutter with a light set at moderate speed. At other times, such as "Ghost Planet", it looks like a smaller set of lights arranged much like the fusion-core. Either way, the solution was going to come from using a modernization of electronic effects.

The final design, which was one very much like the fusion-core itself, was to arrange six bright white LEDs in a circular pattern at the center point of the dome plate. Needing very little power, the unit was piggybacked onto the fusion-core's power cell. When switched on however, it contains a separate speed rotation control.

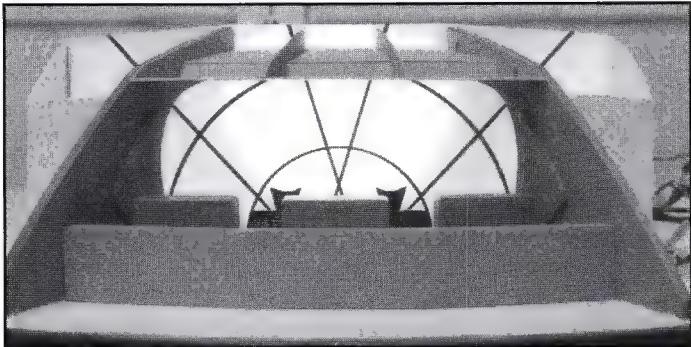
#### SWITCHES

To keep the illusion of the miniature being self-contained, I devised a hidden entrance into the ship. The rear observation portal was perfect in location and size to accommodate the entire switchboard. There are three main circuits; two of which are piggybacked onto the same power cell, and two speed controls - one for the fusion-core and the other for the dome. To access the switches, the observation portal is manually swung across. To close, the opposite is done. In addition to the three switches, there are two miniature jacks for the rechargeable batteries.

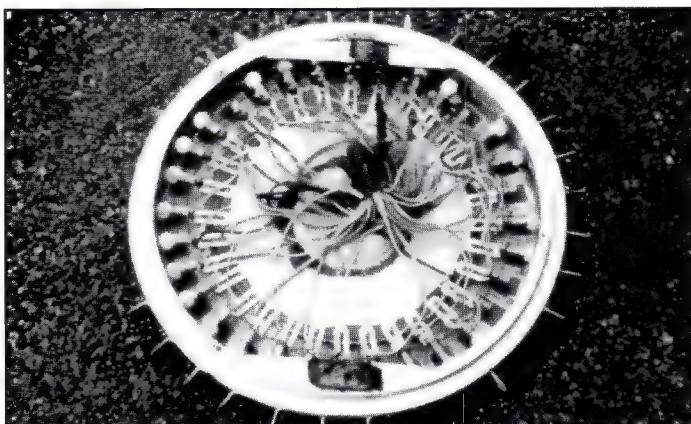
#### FINAL CONSTRUCTION

My last step was to install the front window frame and clear panes of glass. The former is a resin casting, with .030" clear butyrate panes for the actual windows. To avoid crazing, I used white glue along the outer edge. To further reinforce the panes, there are channels in the frames to keep the panes in place. The final result is a firm reliable bond.

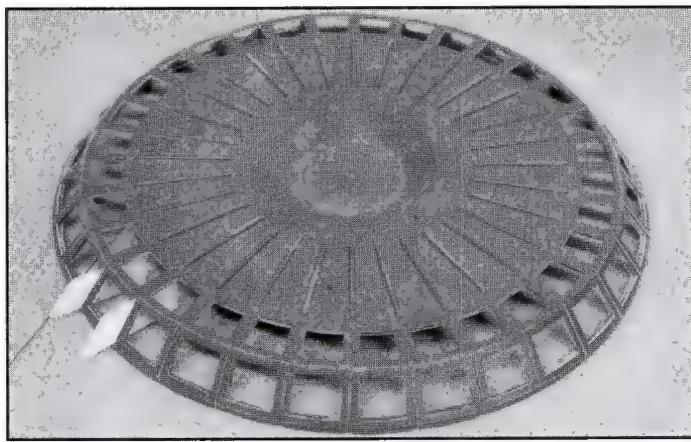
Another minor consideration was the addition of the sus-  
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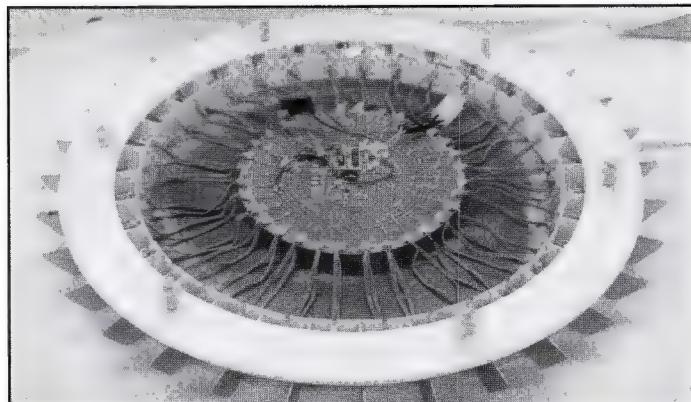
*Final configuration of interior with rear lit screen.*



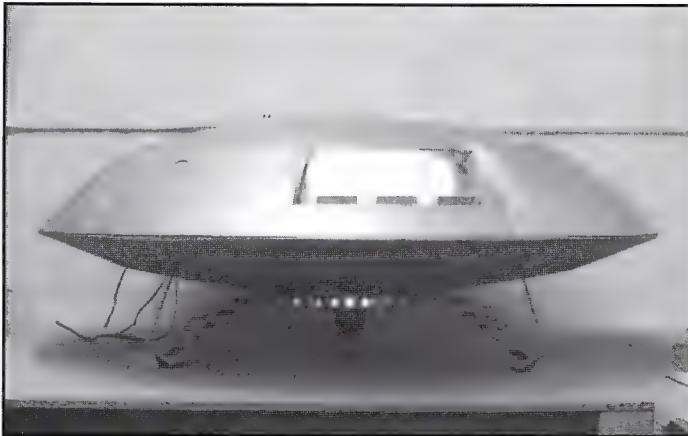
*Original 4-foot non-articulated miniature version of fusion-core. Note large, incandescent bulbs.*



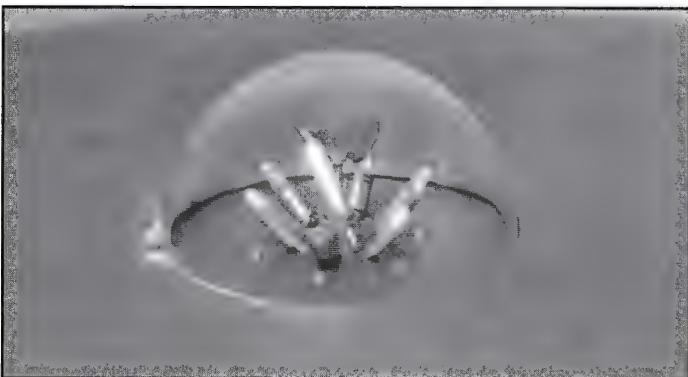
*Resin casting of fusion-core with power fins being fitted in between light panels.*



*Using an existing circuit board, all 64 LEDs are tied in from their respective "light chambers." Top of unit reveals the "quick connect" ring.*



*Early test of buildup with all circuits in place. Note: leg wells are incandescents for maximum spotlight type luminosity.*



*Upper dome lighting unit. Central stalk is mirror reflector.*



*Early test of buildup with all circuits in place. Note: leg wells are incandescents for maximum spotlight type luminosity.*

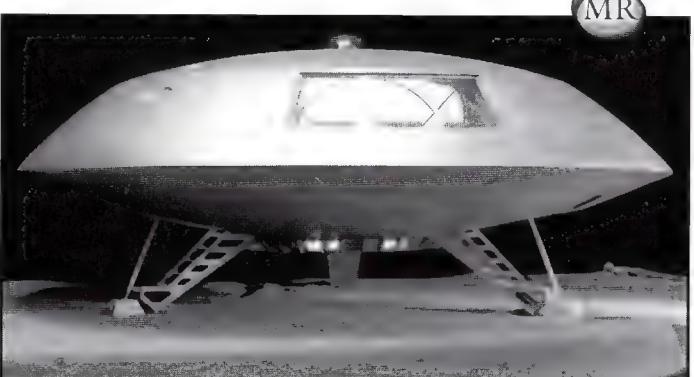
pension lines for flying the miniature, a condition requested by the soon to be owner. Three 50lb. strength monofilament lines were used to hold the miniature. They enter through the upper hull at the designated points prescribed in the original blueprints. They then travel through the floorboard, attaching to the lower hull frames. The result is a very strong method of support by which the miniature is suspended from the lower hull, avoiding tear-out. At the other end I placed the three lines onto a plywood circular platter by which a 2" pipe could be attached using "U" bolts.

Having completed this fantastic miniature, it was obvious just how good the originals must have been.

It took us over six months to finish our reconstruction, albeit with many improvements, and only two workers. The original miniatures were reportedly completed in a few scant months. The original Gemini 12 was designed and constructed for the pilot in a very short amount of time, according to a recent interview with Bill Creber, designer of the Jupiter 2. Though passed onward to Robert Kinoshita's art direction, many other artists were ultimately responsible for the final look of this classic spaceship, among those, reportedly Art Crenshaw and B. Romero. The former working on the miniature, and the latter working on the full-scale mock-up. To these gentlemen, L.B. Abbott, the Lydecker bros., and, of course, Irwin Allen, our thanks for giving Sci-Fi TV one its greatest stars - The Jupiter 2.

For more information about this miniature recreation, visit us at <http://www.customreplicas.com> under the Jupiter 2 portfolio, or contact Jim Key c/o Custom Replicas, 26711 N. Isabella Pkwy., Suite 103, Canyon Country, CA 91351-4889.

MR



*Above: Finished 4-foot Jupiter 2 recreation reminiscent of its appearance in "Ghost Planet." All internal lighting can be displayed for approximately one hour.*

*Below: An alternate view of the finished Jupiter 2 depicting the landing sequence from "The Derelict."*



*Upper dome lighting unit. Central stalk is mirror reflector.*



#### **Collin Satterlee - Age 7 from Utah**

Collin Satterlee is 7 years old and this report is written from Dad's point of view... Every kid in the neighborhood was over at our house when the UPS truck pulled up with a package for Collin! If that wasn't excitement enough, when the box was opened outside and yielded two of Aurora's new DINOSAUR model kits, the excitement level skyrocketed!

After the crowd had dispersed and things had quieted down around the household, Collin anxiously prevailed upon Dad to let him assemble the TYRANOSAURUS REX. We sat together at the kitchen table with Dad coaching from the sidelines while Collin did all the "HARD" work.

We've had some experience with SNAP-together kits before. The problem being, they usually never STAY together! Not so with these Aurora Dinosaur kits! The parts go together easily, but don't pop out of place! Collin was able to get the pieces aligned to each other easily enough, but needed Dad's help on a couple of occasions to apply enough pressure to make the seams go flush. I couldn't help being impressed by the overall fit. The seams on most kits that you GLUE together don't fit together this well!

In twenty minutes time, Collin not only had the T-Rex kit assembled, but the Pteranodon kit as well (the Pteranodon kit had a few fit problems that the T-Rex did not)! I had warned Collin, to begin with, that there would probably be a need to sand away the little plastic "burrs" from where the parts had been attached to the "trees". However, these were so minor and so few that they didn't detract from the overall appearance of the assembled kit! It still amazes me how "finished" this model

looked after having been just "snapped" together in a few minutes; no puttying, no gluing, no sanding, etc!!!

Now Collin was ready to paint! We laid some newspaper down on the kitchen table because this was liable to get messy. We used acrylic paints instead of enamels primarily because they clean up with water instead of something more toxic like turpentine or mineral spirits. Collin selected the color schemes and Dad mixed the shades in so they wouldn't look TOO preposterous. Collin wanted Neon (fluorescent) Green for the body, Neon Yellow for his tummy, Neon Blue and Orange and Yellow for his array of claws, etc.

This kit was the perfect type of model to teach a youngster basic dry-brushing techniques! All of the scales, creases and "nooks & crannies" sculpted into the pose lent itself well for the task. After letting the Dark Green base coat dry, Dad hand-held the T-Rex and instructed Collin which way to stroke the brush. Collin got a little "heavy-handed" in a few places, but overall did a good job! Dad had to brush in some of the harder-to-reach places. For the tummy, Dad outlined the area to be painted and Collin filled it in. Collin painted the claws, but Dad had to do the more difficult areas such as the eyes, the inner mouth and individual rocks on the base.

When we were finished I could hardly believe my eyes! I never had a paint job on a model that looked THAT good when I was Collin's age! And it was achieved so easily! When the neighborhood kids came around again and saw the finished product, you should have seen THEIR eyes pop out! When asked what he liked best about the Tyrannosaurus kit, Collin said, "It's really easy to put together, and the T-Rex really looks MEAN!" From a kid's perspective that just about says it all.

#### **Beth Anne Olds - Age 10 from Georgia**

Hi, I'm Beth Anne Olds and I built the Triceratops. This kit was hard to build because the pieces didn't snap together properly. We ended up having to glue all of it together. I painted the model gray and then covered it with Nutmeg Brown. I



## Kidz' Korner



painted the horns and toenails tan, and the eyes blue.

The most fun part was painting. I would recommend this to other kids.

#### **Rebecca Olds - Age 12 from Georgia**

Hi, I'm Rebecca Olds and I built Pteranodon. It was easy to put together. I didn't have to use much glue except on the feet. First, my dad helped me paint the



base. After I snapped together the Pteranodon, I painted it black and Nutmeg Brown. For the head, I used black and a wash of Nutmeg Brown. I did the eyes a shiny French Blue. The babies were hard to paint because they were tiny.

I would recommend this kit to a beginning modeler like myself.



# It's All Plastic To Me

Davey, Daddy-O and Friends

This time around we're going international and we're exploring kits from both ends of the model spectrum. We've got resin kits from Spain, England and the USA as well as a couple of mass-produced, readily available injection molded kits that are sort of a blast from the past while being totally up-to-date. How does that work, you may ask? Well, read on and everything will become clear.

## Davey & Daddy-O

OK, correct me if I'm wrong, but I think this is the first case of a line of model kits inspiring a TV show. It's usually the other way around; there's something cool in a movie or a TV show and some company makes a model kit of it. But in this case the styrene kits we have all come to know and love as **Testors' Weird-Ohs** have become the inspiration for a computer-animated program on the Fox Family channel. So now we have a show based on models generating models based on the show. Is anybody else as confused as I am? Probably not.

Way back in the mid-sixties, when the Ed "Big Daddy" Roth monster hot rod kits, manufactured by Revell, were incredibly popular, a smaller model company called Hawk released a series of wild, cartoony monster kits in a series called **Weird-Ohs**. They ranged from sports figures to jet pilots to suburban dads. They were all outrageous monsters with sharp teeth, doing outlandish things and they were very popular. They have been reissued several times over the years under different names. When Hawk went out of business, Testors acquired the tooling for the **Weird-Ohs** kits and did some reissues of their own. I don't know how or why the models caught the attention of the folks at Fox Family channel, but someone there thought that these wacky, outrageous characters would make good subjects for a cartoon series.

The series is computer animated and the outlandish monsterness of the characters has been toned down to make them more appealing. Testors has taken four of the existing **Weird-Ohs** kits, resculpted the heads to match their TV counterparts and has unleashed them on the modeling public once again. So, when you visit your local hobby shop and pick up one of these kits, you get the same **Weird-Ohs** kits you would have gotten years ago with an all-new and improved head.

First up is **Davey** and the look of his new head is far superior to the old **Davey**. There's much more character and a manic look in his eyes that matches his motorcycle mania. You can also tell he's a totally modern biker because he has three earrings in each ear! Assembly on **Davey** is as straightforward as with any styrene kit. Because these were originally intended as simple kits they assemble quickly and easily. The only thing that will slow down putting these guys together is painting the sub assemblies before final assembly. I've found that liquid cements are best for styrene kits. Glues like **Ambroid Pro-Weld** work by actually welding the plastic parts together, creating a bond in the styrene. Liquid cements are best applied with an old, natural fiber brush, holding the two parts to be glued loosely together and apply the loaded brush to the joint. Capillary action will draw the cement



with Jim Bertges

down the seam. Squeeze the two parts together and a bead of softened plastic should squeeze out along the seam. The bond should be dry within ten seconds and with a few light strokes with some fine grit sandpaper, the seam should disappear. For ease of painting, this kit is best done in sub-assemblies.

Because of the cartoony nature of this kit, the paint calls for bright, bold colors; purple for **Davey's** skin, black for his jacket, red for the cycle and with a few accents here and there your paint job is nearly done. Most of the large areas can be done with either airbrush or spray cans, while the smaller details can be picked out with a brush. Again, the nature of this kit doesn't call for a lot of detailing or shading, but the amount of detail added is up to the individual modeler.

Final assembly can be a little tricky because the motorcycle wheels need to be trapped between the two motorcycle halves. The trick is that since the halves are prepainted you have to be extremely careful when applying the cement to join them. Once the seam is joined, it must be carefully scraped and repainted by hand. The only

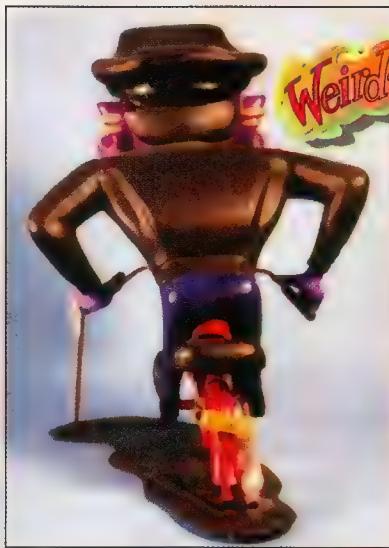
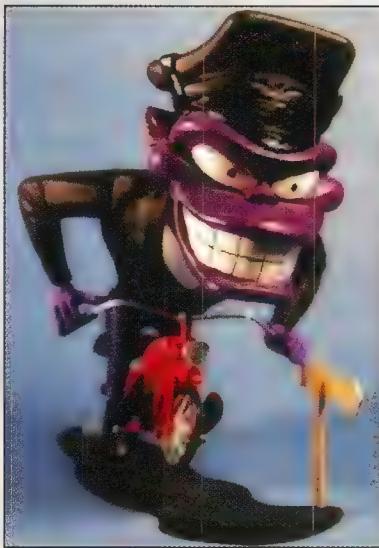
real difficulty with this kit is that the fully assembled **Davey** is a bit heavy and the motorcycle is designed to rest on its rear wheel. Once he is attached to the cycle and it is attached to its base, the whole thing tends to tilt to one side and the thin plastic base curls up slightly with **Davey's** weight. My only solution was to move him slightly so his left hand rests on the sign pointing **Davey's** way.

Most of the same tricks and techniques work for **Daddy-O** as well, so we won't dwell on his assembly. In fact, assembly is a bit easier on this kit since it is a four-wheeled, coffin-shaped vehicle instead of the wobbly motorcycle. Anyway, **Daddy-O**, whose original name was just plain **Daddy**, has improved looks over his old counterpart as well. As I was putting him together I noticed he bore a resemblance to my favorite TV cartoon family, **The Simpsons**. I wonder if they're related? The one real flaw in **Daddy-O's** construction is the fact that his head/torso assembly is split vertically into two pieces, leaving a seam line running down the middle of his face. However, with the proper liquid cement and some judicious sanding, the seam disappeared. One other minor complaint, regarding this kit in particular, is that the box art shows modern style hot rod graphics on the side of **Daddy-O's** car and the box included no decals. I'm sure if I wanted some I could scrounge some up out of my spares, but I figure if it's shown on the box, it oughta be included with the kit. Other than that, this kit is just as much fun as **Davey**.

These are both fun kits that combine the nostalgia of the old **Weird-Ohs** with a newer, more modern look to the characters. If you have a fondness for these old kits, or if you've discovered the animated program on TV and like the characters, this new line of kits is for you. They are available in hobby shops and mass market outlets everywhere.

## Bigfoot

This is a new piece from a new sculptor named Eric Bucklelew. His company name is Graven Images and he has several more pieces coming down the line. The striking thing about



**Davey and Daddy-O from  
Testors striking a pose!**

this little bust is the expression Eric has captured on the critter's face. He has a look of forlorn intelligence and nobility which is presented in sharp detail. It's very impressive for a bust that measures between three and four inches tall. When I first saw the bust in its plain white resin, the windswept look of the fur made me think not of Bigfoot, but of his Asian cousin, the Yeti or Abominable Snowman. So I decided to paint him up as a noble Yeti, the elusive haunter of the Himalayas.

For reference I looked at photos of the "Snow Monkeys" of northern Japan. They live in a bitterly cold climate, but because of the natural hot springs in the area, they are able to live and thrive. These monkeys have soft white fur for winter camouflage and nearly human flesh-colored faces which turn bright red when they jump into the steaming water of the hot spring. I started with a white primer/base coat which was followed by a wash of blue over the fur area. The face received a standard flesh tone and was handled in much the same way any human face would be painted, shading with burnt and raw sienna and highlighting with just a touch of white. The fur was dry brushed with a variety of whites, grays and tans to give it a more natural, multicolored look. The blue remained in the fur detail to provide depth and the overall look of the piece is very nice. The Bigfoot bust is available from

John's Models, 1206 E. Kingsfield Rd., Cantonment, FL 32533. The price is \$39.95 plus s/h.

#### **Bela Lugosi as Dracula**

As a first attempt at molding and casting for sculptor Chris Elizardo, this little bust turned out very well indeed. The only casting flaws were a large seam running around the bust and a few minor bubbles here and there. These are found in most garage kits and the majority of modelers can deal with them in no time flat. The bust is in two pieces, the main head and shoulders and base and hand. The addition of Lugosi's right arm and hand to this kit is an interesting touch and Chris has captured one of Bela's signature hand gestures perfectly. In capturing Lugosi's likeness, Chris has chosen to depict an older Dracula which, he feels, looks more distinguished. This has worked pretty well and the look of this Lugosi is reminiscent of his portrayal of the Count in *Abbot and Costello Meet Frankenstein*.

As you can see, this is a pretty straightforward paint job. The only real trick is to maintain a pale, yet naturalistic skin tone and not go overboard with the shading. Remember, the Count was able to walk among normal mortals at night without attracting undue suspicion, so he had to look pretty much like one of them.

*Continuation Page 41*

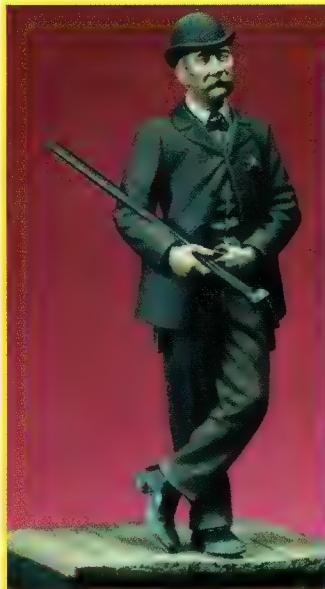


# S.C.A.H.M.S. 2000

A number of months ago, S.C.A.H.M.S. (Southern California Area Historical Miniature Society) celebrated another year by putting on their annual show, which includes vendors, demonstrations and the highly acclaimed SCAHMS Exhibit.

The quality of the entries in the Exhibit is always outstanding. Enjoy the view and look for the next SCAHMS show coming to Costa Mesa, CA in 2001! Special thanks goes to Ron Sousa from Historical Miniature magazine for the exceptional photographs.

For More SCAHMS or historical miniature coverage, contact:  
R & K Productions, 31316 Via Colinas #105, Westlake Village CA 91362  
Tel: 818.991.9044 • Fax: 818.991.9585 • E-mail: rkprod@earthlink.net



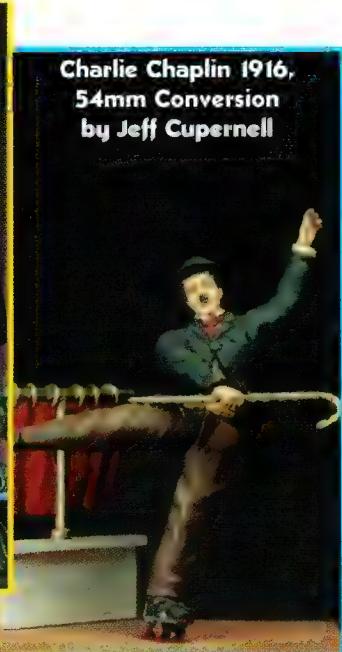
Above: Bat Masterson  
1880, 54mm Wild West by  
Raul Latorre



Skinner's Buglar, 90mm  
original by Roland Laffert



Above: Celts, 54mm  
by Doug Cohen



Charlie Chaplin 1916,  
54mm Conversion  
by Jeff Cupernell



Above: Fedlwebel 15th DAK,  
120mm Conv. by Arturo Flores



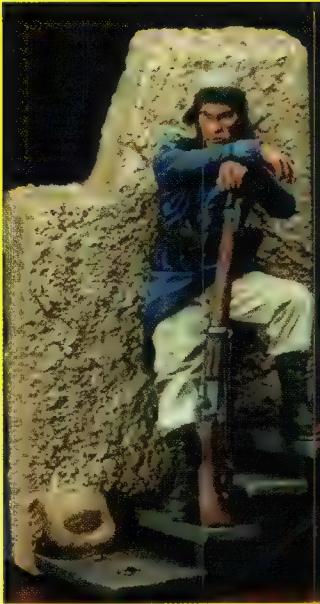
Dark Eldar Haemonculus 30mm  
Citadel by Craig Clark



Above: Nina Darkness, 300mm  
by Don Rutherford



Under Fire, 120mm Original  
by John Rosengrant



Above: Beau Geste, 54mm  
Andrea by Steve Durling



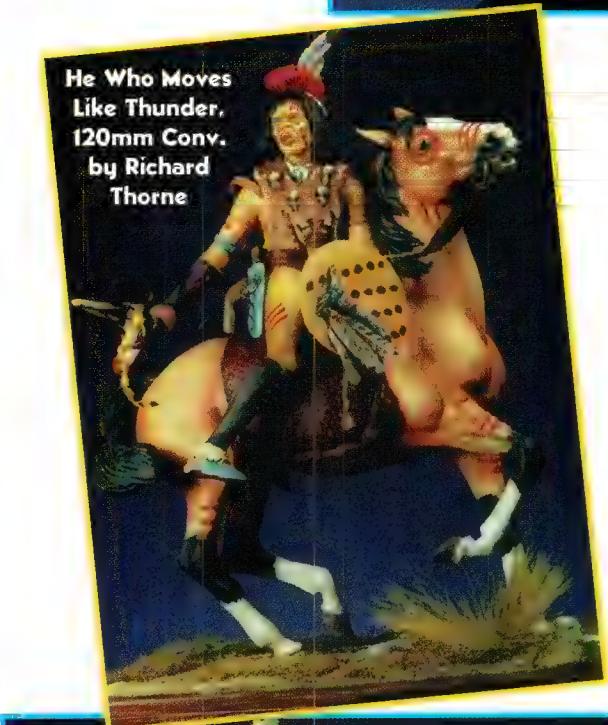
Below: Jimmy Stewart,  
200mm Legends & Lore  
by Rick Rutter



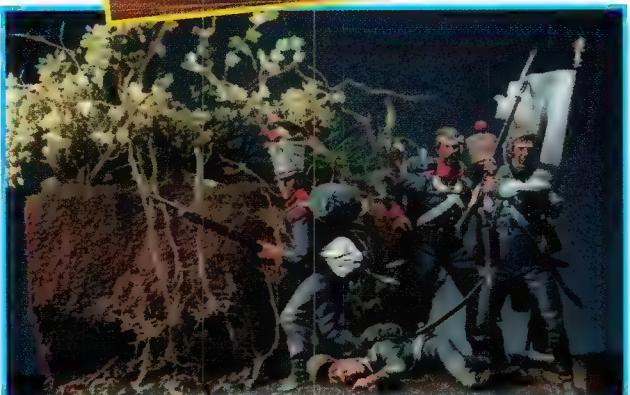
Above: Checkers  
Knight, 70mm Border  
by Scott Carter



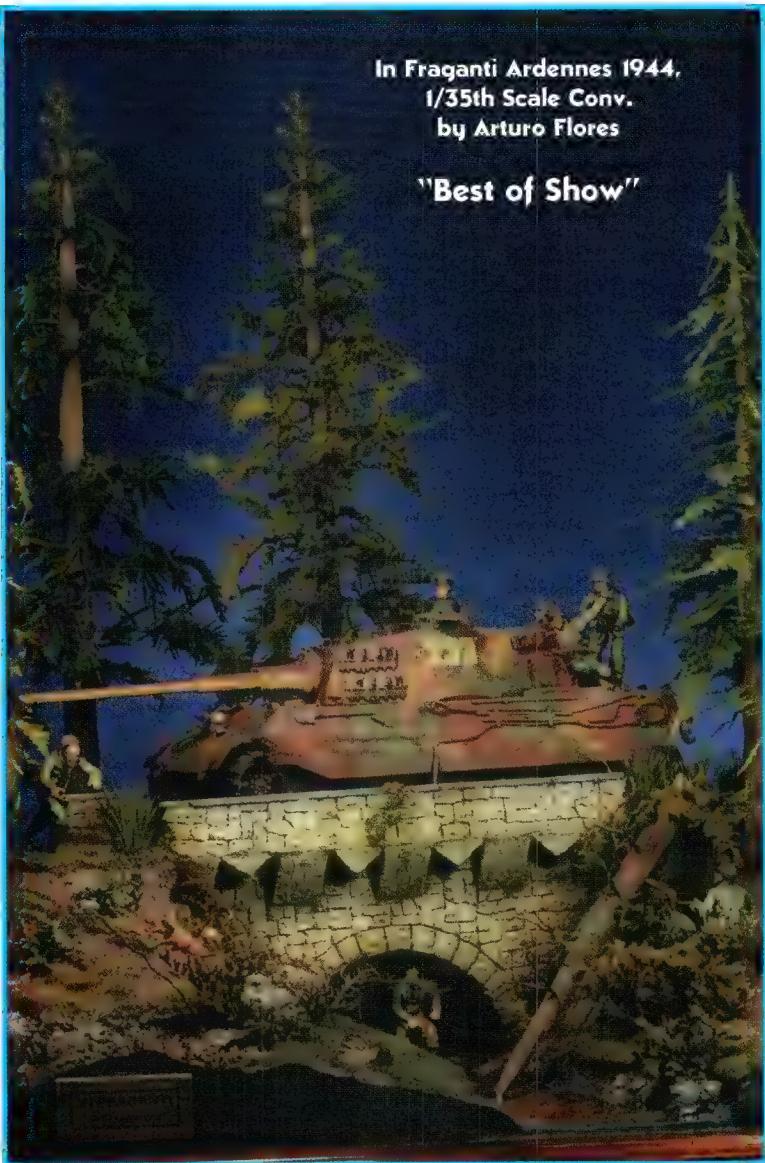
Below: Vincent Price,  
1/4 Scale Cellarcast  
by Russ Nail



He Who Moves  
Like Thunder,  
120mm Conv.  
by Richard  
Thorne



Above: Charging Infantry, 54mm Conversion  
by Doug Cohen



In Fraganti Ardennes 1944,  
1/35th Scale Conv.  
by Arturo Flores

"Best of Show"

# Creating a Medieval **Templar** **Knight**

**with Norm "Kitman" Piatt**

**L**et me introduce myself. My name is Norm Piatt and I've been building plastic figure models for almost two years. I started converting kits about a year ago. This is my fourth conversion of a model kit.... and my most ambitious! I now find myself looking at a kit and saying: "What can I turn THAT kit into?"

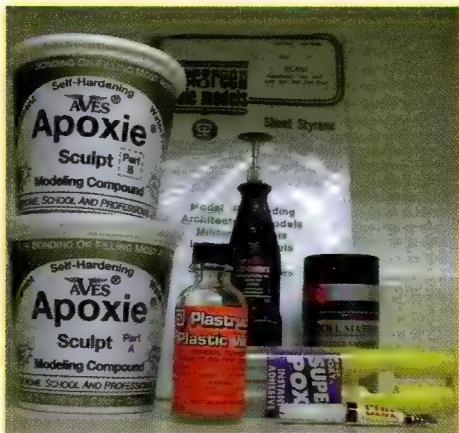
I appreciate this opportunity to write an article for *Modeler's Resource®*. I've been a regular contributor to [www.pcmodeler.com](http://www.pcmodeler.com) and I'd like to thank Mark Fergel, owner of PCModeler, for making this article possible. If you go "on line," be sure to check out his fine magazine.

The "Headless Horseman" kit from Polar Lights is an excellent kit to build right out of the box. But, I can't leave well enough alone, so I'm going to show you how I converted this kit into a Medieval Templar Knight. If you've just been building kits straight out of the box and now feel you're ready to move on to something more challenging, rewarding and fun, this is a great way to introduce yourself to epoxy putty and sculpting.

Here's a list of the tools and supplies I used: Epoxy putty (like



## **Supplies used in the process of rendering the torso.**





**Reconfiguring the arms and legs. Note the tool utilized to create the look of mail armor on the legs and gauntlets.**

Aves® or Magic Sculp™) to do most of the conversion work; a dremel tool and sheet stock plastic (one Evergreen assortment pack .010 to .040 thick will do the trick); Superglue; a 5 minute epoxy glue; Plastruct plastic weld; brass rod and WireForm modeling mesh; sculpting tools; standard modeling tools; hobby knife; rifle files; razor saw and sand paper.

I started by washing all the parts in light soapy water, which is the usual practice when working with styrene kits. Once everything was clean and dry, I used Plastruct Plastic Weld to assemble the rider and horse. (It's necessary to have a strong bond because of all the extra work that will need to be done to the figure.)

I found it advisable to familiarize myself with the putty before starting on the figure. One trick I learned when working with epoxy putty is that using water while mixing the two parts together helps keep it from being so sticky! Just keep your fingers wet. I kept a small container of water on my workbench to dip my fingers into. I played with the putty for a while to find out when it starts to stiffen up, sculpting, moving and pushing the putty around. I found that it's consistency starts out soft and gummy and becomes more claylike until it starts to stiffen up. Once cured, I could file, sand, drive or crave it. I found it to be a great modeling medium...one that should get more attention.

I assembled the Horseman's pelvis, torso, arms and legs separately and started the conversion work on the pelvis. (You will see he is about  $\frac{1}{4}$  inch high from the top of his thigh. I believe this portion should have gone above his belt.) Then with a black magic marker, I marked all of the areas to be removed. These I removed with my dremel tool and razor saw. (Removing these areas makes him sit more "straight up" in the saddle and, I thought, looked more proportionally correct. To further this image, I also removed some material from the underside of his torso and removed the side portions of his shirt and the upper back portion below his belt. (Later, you'll see where I've added putty to this area.)

**The Torso:**

With a sanding wheel I removed the details from his shirt and cut off his neck in line with his

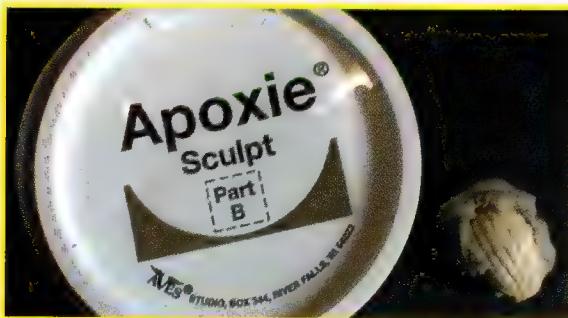
shoulders. (Once the Helm is on it will cover his neckline.) I then used my dremel to bring out the edge of the belt because that detail is not too clear. Next, using putty and WireForm modeling mesh, I made the shirtpiece that drapes down behind him. The WireForm provides structural strength for the putty. (Wire Form is great to use in making capes or wings.) I then cut the wire to shape and test-fitted it to him, applied the putty on in a thin layer and worked it into the wire (just roughing it in at this point). I test-fitted the figure to the horse to make sure that the shirtpiece was going to lie right. Once everything looked right, I set it to the side to cure. Once cured, I applied fresh putty and sculpted in the fold and crease details. I glued it on with epoxy after the figure's arms and legs were glued on. Then I applied a thin layer of putty over his shirt and sculpted in the new shirt. Next, I attached small rolls of putty around his shoulders to sculpt in the coif (the chain mail that the helm will sit on). I then worked on smoothing in the shirtpiece and added on a small belt loop to attach the sheath.

**The Arms:**

I glued the arms together and removed all details from the sleeves with the dremel. I removed more material from the underside of the arms to help elongate his torso. I did the left arm first because it needs more conversion work. I altered the arm by cutting off his gloved hand and then glued it in a "thumb-up" position. Next, I repositioned his arm by cutting a small "v" out of the inner elbow, then another slice on the back-side. I next glued the "v" slice together and filled the back with putty. Once it was dry I sculpted on his hand since it has only one side. Since the hand is gloved, I didn't have to sculpt in a lot of detail. (Filling in the hole with putty, then adding on fingers and thumb might make it easier to add on the strap for the shield to his hand.) Cut a .020 sheet to size and insert into his hand. I then covered the arm with a thin layer of putty, and then added the chain mail details. Next, I added the elbow Armour. (You may wish to come up with your own design.) I covered his elbow with a cone shape and placed a circle above and below it, then added two straps and....BAM!!....it was



• *Continued Next Page* •



**Above:** Using Apoxie Sculpt and a pumpkin from the PL Kit to create a head for our Templar Knight.  
**Below:** Creating arrows, crest, shield and sheath.



done! For his right arm, I simply added chain mail and Armour.

#### **The Legs:**

I began by using a sanding wheel in my dremel and removed all the details from his legs. Luckily this figure is made of very thick plastic so I was able to get rid of all the buckles, pant leg creases and the big seam running down the front and rear. I removed as much as I could. (See the "Before" and "After" photos.)

Next, I epoxied one leg onto his pelvis. (You will see that his leg needs reshaping at his thigh.) To accomplish this, I cut off the peak on top of his thigh with my dremel to the height of the portion that's on his torso. I used a piece of .015 cut to shape to fill in the resulting hole. (Glue in place with super glue or Plastruct.) Next, I mixed up some putty and blended in the seam around his leg and filled in the area I had removed, adding a thin layer over his leg. (For those folks who are new to epoxy putty, using a little water will help you smooth the putty and keep it from sticking to your fingers.) I next added detail creases in the knee area and used my pin vice handle to create the chain mail effect. It had the perfect scale mail pattern on it!! (Check your tool handles.) This is much easier than trying to sculpt in mail details and it is very effective. I found that by dipping the tool in some water and just getting it wet, it won't stick to the putty. I rolled it over the leg, keeping the pattern going up and down the leg flowing in one direction. (Don't go side-to-side or cross your pattern). I set it aside to dry thoroughly. Then I repeated the process with the other leg.

Once the putty had dried thoroughly, I was able to start sculpting in the kneecaps. (The use of reference material comes in handy right now. There are plenty of references on "The Web" - I've included my favorite site.) I took a ball of putty a little bigger than the knee, about 1/16-inch thick, and worked it around the side of the knee. (You may wish to add Greaves or other leg Armour; just remember that he has to fit back on the horse.)

#### **The Helm:**

I used the smallest pumpkin in the bunch as a starting point for the Helmet. I removed the details and started adding putty to the

pumpkin. I test-fitted it to his shoulders to get the right size and shape. I made it a little larger than it actually needed to be so that I could file and sand to shape once it had dried. I found this worked well for me. I drew on the eyeholes to help with the process. (Add more putty if needed.) I then drilled out the eyeholes and the breathing holes before I sculpted on the cross detail on front of the helm. I then added the rivet detail with a small paintbrush with the hairs removed, using the small opening as the pattern. I dipped it in water first, then pressed it in. (To get an excellent all-sided view of this style helm, go to Christian Fletcher's web site.)

#### **The Horse:**

I followed the directions for the assembly. The only problem I had was that not everything lined up on his underside and, therefore, required quite a bit of putty in the seams. It also required putty to the right side of his stomach to make it even with his left side. I also found the straps on the underside of the horse needed to be more defined in areas. Personally, I didn't care for all the engraved fur on the horse, so I sanded him down and filled in most of the engraving. I felt this gave him more realism. Next, I sculpted in some teeth and added a few strands of hair to his bangs. I just rolled out two small balls of putty and attached them inside his mouth, let them dry for a while and shaped them with a modeling tool. The same was done with his bangs. I felt these little additions gave my horse more character. I made horseshoes out of .020 plastic, making a pattern of his front hoofs. I cut them out with my hobby knife and super-glued them on.

#### **The Lion's Crest:**

I sculpted the lion crest on his chest by taking a ball of putty and flattening it out on the chest pad. Then I added another egg-shaped ball of putty on top of it. Using my modeling tool and water, I worked in the Lion's face. (You may want to use reference material for this. I just winged it, aiming for impression more than anything else.) I sculpted in his mane with the edge of my sculpting tool, which I kept wet while working. (You may find it a little easier to sculpt if you let it set up for 10 to 15 minutes.)

### The Sword and Sheath:

I found it easier to modify the kit sword than make a new one by cutting the pommel off and adding one made from sheet plastic. I drilled out the end of the handle so that I had a good mounting point. To my new pommel (made of .020) I added a mounting tab. I then glued the sheath halves together and with my dremel reduced its thickness as much as possible. I added small balls of putty and again sculpted impressions of lion heads. A decorative band was added to top and bottom.

### The Shield:

I made the shield out of .040 sheet plastic. (I found a design that I liked on a web site, photocopied it and reduced it to the correct size, traced the pattern onto the plastic, then cut it out.) I made an outer rim out of .015 stock about 2mm wide. After gluing this on, I drilled holes 2/8-inch apart and epoxied-glued straight pins in the holes. Once cured, I used my dremel and cut off the straight pins. I really liked the way the straight pinheads came out looking like small rivets. On the back of the shield I made another outer rim to hide the cut-off pins. I used epoxy to glue on the rims. The lion design was drawn on the shield and then I took small rolls of putty and filled in the design. (The aid of a magnifier lamp was very helpful with this task.) The shield straps were cut from .020 stock. I super-glued the straps onto the back of the shield.

### The Arrows:

The arrows were made from brass rod that I found at my hobby store. I thought of using wooden dowel, but found it out of scale and worried about its strength. I made a pattern of a feather in .015, then drew out a bunch of them in the .015 stock. I cut them out with my hobby knife and then super-glued them onto the rod. I was pretty happy with the way they came out. (You can go one step further and cut out some little notches in the feathers for more detail.)

### The Base:

I thought about using the tree on the base, but ruled it out. However, you may wish to add it on. Where the tree was to attach, I sculpted a rock out of putty. I plugged the holes where the pumpkins were to go and filled in the area with putty where the sign was to attach. I then added Woodland Scenics Turf, ballast and lichen to the ground for more realism. I added the axe that came with the kit at the horse's feet. I cut it from the horseman's extra hand and made it look as though it was broken in battle. I marred and scuffed the surface so that it seemed used. The model rests on a wooden base I bought at my local craft store that I stained with Polyshades. I felt the simple wood base gave a more complete look to the model.

### Painting the Knight:

I won't go into painting, as this is a personal choice. I would, however, recommend using Model Master gunmetal (buffing Metalizer) as a base coat for the Armour and dry brushing over it with Testor's flat steel.

This was a great project and I learned several new techniques. I'm getting more comfortable with sculpting and had a lot of fun converting this kit. Now that I have this knight finished, I'm thinking.... "What would this guy look like as a Roman soldier? Indian warrior? Got any good ideas? Break out the epoxy!!"

Thanks again to *Modeler's Resource* for letting me share this project with you fellow readers.

### The Supplies:

WireForm: Dick Blick art supplies

Aves Apoxie Sculpt: [www.avesstudio.com](http://www.avesstudio.com)

Reference: [www.christianfletcher.com](http://www.christianfletcher.com)

[www.armourarchive.com](http://www.armourarchive.com)



**Primed and ready For the paint.**



**Two photos showing in progress painting.**





## SCOURGE OF THE SEVEN SEAS

*Buildup by Mike & Cindy Morgan  
Article by Cindy Morgan; Pictures by Mike Morgan*

If you've followed Tales From the Glue Queen, you know that I am a major pirate fanatic! When I first saw the Pirate bust by Michael Burnett Productions at the Mad Model Party 2000, I knew I had to have him. Then when I learned of the opportunity to do an article on him, I asked Fred (no, let's face it, I begged and groveled!), to allow me to do it! Sorry Bill, Jim and Joe. He does look so good in our living room.

### Onto the Building!

Enough of my pirate fetish. On to the building! The Pirate bust is close to a 1:1 scale. He's a big boy! Greg Polutanovich did a superb job of sculpting. The detail is incredible! Consisting of the main body, two beard wisps, two scarf tails, two bandana tails and the hook, the bust is hollow-cast resin. Michael and his crew did a really good job at casting, air bubbles and cleanup were minimal.

Before doing the cleaning and priming ritual, I strongly suggest fitting the pieces carefully. Some grinding with a Dremel was necessary on the scarf and bandana tails in order to get a clean fit. Also note that the scarf, bandana and ponytail are blowing in the wind - to his right. Once you have the pieces fitted like you want, go ahead and drill and pin, but don't glue them into place at this point.

### The Skin Tones

Since I have confessed in earlier articles of my airbrush phobia, Mike painted the skin tones. We wanted him to have a weathered ruddy complexion so he began with a base coat of medium flesh mixed with a bit of Burnt Umber.

The high points were airbrushed with straight medium flesh. Taking the medium flesh and adding a touch of Payne's Gray, Mike mottled this mixture into the temple area, corners of the eye, below the brow, along the sides of the nose, around the lower lip, the chin and a bit in the neck area. He then misted over this with medium flesh to blend. Pink Burgundy was airbrushed under the eye and around the lips, under the cheekbones and mottled along the scar. Regular medium flesh was lightly airbrushed over this to blend and soften. A bit of Burnt Sienna was added to the darker flesh mixture and lightly airbrushed to deepen the shadows in the wrinkles and creases.

Medium flesh lightened with Raw Sienna and white was lightly airbrushed for the highlights and also used to blend the shadows. The lightened flesh mixed with a bit of pink and white was airbrushed along the scar. Everything was sealed with Testor's DullCote™ (*Fig. 1*).

### Examples from Howard Pyle

Since I really like the look of American artist Howard Pyle's pirates, I followed examples of his colorations for the pirate's clothes. His shirt and cuff were base coated with Americana's Sand Sable. I had to apply two coats and in some spots three. To add stippling effect and texture, I used stenciling brushes to apply Ceramcoat's Old Parchment. I took the stencil brush and with an up-and-down motion "pounced" the paint onto the shirt and cuff. Once this was dry, DullCote sealed them.

### Dirty It Up!

Giving the shirt and cuff a dirty look was achieved with a wash of Ceramcoat's Light Chocolate. Also a wash of Dark Burnt Umber was worked into the holes of the lace cuff and inside the folds of the collar. Another coat of DullCote sealed them. To add highlights, I lightly dry-brushed ivory to the high points of the folds.

His coat was base-coated with Ceramcoat's Nightfall (*Fig. 2*). Next came a wash of Dark Burnt Umber. For the first highlight, I used Ceramcoat's Blueberry, lightly dry brushing over the high spots of the coat. I added a bit of ivory to the Blueberry for the second highlights. This was lightly dry-brushed onto the very highest spots. The coat got a shot of DullCote. To give the trim on the cuff a metallic braid look, I used Deco Art's Dazzling Metallics Venetian Gold. When this dried, a coat of Deco Art's Emperor's Gold was applied. To tone down the gold and give it a more worn look, I brushed on a wash of Brown Iron Oxide mixed with a bit of Payne's Gray.

The belt received a base coat of Dark Brown then a wash of Brown Iron Oxide/Payne's Gray mix. When all was dry, highlights were added with light chocolate and ivory was used for the lightest highlights. This combination works well for a worn leather look. The buckle received the same painting combination as the trim on the cuff (*Fig. 3*).

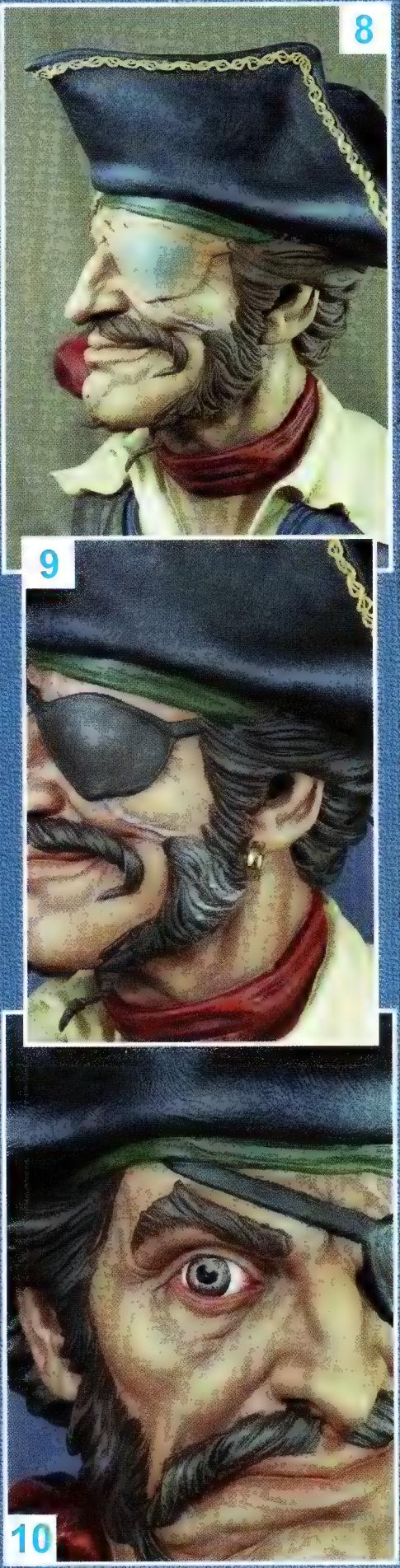
I wanted the Pirate's tri-corner hat to have a worn felt look, so it got a base coat of black. It took a couple of coats to get a good solid coverage. To give some depth to the folds, I first dry-brushed the high areas with Payne's Gray, followed by a mix of Quaker Gray with a bit of Payne's Gray. Since I do most of my painting on a tray table in the living room (while watching craft shows), I let the light from the table lamp show me where the highlights should fall. For the lightest highlights, I very lightly dry-brushed straight Quaker Gray. This was sealed with DullCote. The hat looked good but I really wanted to kick it up a notch.

Digging into my ribbons and trims stash, I found a gold trim that would work perfectly (*Fig. 4*). To attach the braid, you can use a hot glue gun or any thick tacky glue. I wouldn't advise using super glue for this step. Since I'm missing fingerprints from using a hot glue gun over the years, a Cool Bonder (no heat) glue gun was used to attach the trim.

Onto the scarf. I suggest painting the tails before you attach them. Ceramcoat's Tomte Red was used for the scarf's base coat. Next came a wash of Americana's Napa Red mixed with a couple of drops of Phthalo Blue. After this dried, I attached the pre-pinned tails with super glue - which didn't hold. OOPS!



*Continued Next Page*



Good old 5-minute epoxy worked just fine. Once the glue dried, Magic Sculp™ was worked into the joints to cover the seams (**Fig. 5**). To smooth the Magic Sculp when it was dry, I used 600 grit wet/dry sandpaper and wet sanded the area. Since this area needed priming but I couldn't spray it, Aleene's Brush-on All-Purpose Primer came to the rescue. This is a really good product to have. You can find it in the acrylic paint section of craft stores. Once the primer was dry (which was maybe 5-10 minutes max), I painted this area with the previous Tomte Red and wash combination to blend with the joined scarf. The entire scarf was then highlighted with a mixture of Tomte Red and yellow. A coat of DullCote sealed it (**Fig. 6**).

Ceramcoat's Forest Green was the base coat for the bandana. As with the scarf, paint the tails before attaching. Next a wash of Ceramcoat's Black Green was applied. A mix of Forest Green and yellow was used to dry-brush the highlights. The pre-pinned tails were attached with 5-minute epoxy. I followed the same Magic Sculp, sanding and priming procedures as with the scarf tails. When all was dry and ready, I used the Forest Green painting scheme and blended the colors into the bandana. This was sealed with DullCote (**Fig. 7**).

#### The Beard & Hair

Now for the beard and hair. I attached the pre-pinned ponytail and beard wisps with super glue. Burnt Umber was used as the base coat (**Fig. 8**). It took a couple of coats to get into all the nooks and crannies. A wash of Dark Burnt Umber with a couple drops of black was worked into these nooks and crannies. Dark Brown mixed with a bit of light chocolate was used to dry brush the highlights. Quaker Gray was dry-brushed for the main highlights. Heavier dry-brushing was applied to the temples, mustache and the hair area at the scar. His eyebrow received the same painting scheme.

To give his patch a worn leather look, it was base-coated in black. Dark Brown was then dry-brushed over the black. Light chocolate was used for the highlights. To blend all this together and to tone it down, I gave the patch a wash of Burnt Umber. DullCote sealed it. You know, as much DullCote as we use, we really should buy stock in Testors!

#### Baubles & Bells

Of course, no self-respecting Pirate would be without a gold earring. (It was believed that a pierced ear increased your hearing.) Now is the time to use your wife's or significant other's lone earring - the one that lost its mate. Or you can buy a single earring. I drilled a hole into his earlobe with my Dremel. It didn't hurt a bit! Since I was using a pierced earring, I simply put a drop of super glue onto the earring post and put it into the hole (**Fig. 9**).

#### Look Deep Into His Eyes

Since Mike does a better job on eyes than I do, I sweet-talked him into bailing me out. He began by base-coating the eye with ivory mixed with a bit of gray. Next, he added a bit of white to the mixture and brushed in some highlights. Quaker Gray was used to add shadows below the upper lid.

Brick Red was thinned down and worked into blood vessels in the corners of the eye. He used the same color as a wash to blend. Next, a mix of medium flesh and Brick Red was brushed onto the lower eyelid.

The iris was blocked in with Dark Burnt Umber. Mike added ivory to lighten it and drew in lines to get the striping effect of a real eye. This was lightened more with a bit of white and used to stripe the iris working from the pupil outward. He blocked in the pupil with black. Then to blend the colors, he applied a thin wash of Polytranspar Transparent Brown. To seal and give the wet look of a real eye, Mike brushed on a couple coats of gloss sealer. The Pirate can see again (**Fig. 10**)!

Since I can't seem to leave well enough alone, I had to add a bit of detail to the ponytail and beard wisps. Small strips of suede were cut and glued onto the beard wisps and ponytail to "hold the hair". A piece of black braid was tied and glued around the base of the ponytail (**Fig. 11**).



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### Captain Hook!

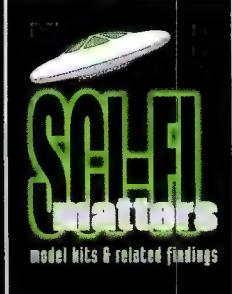
To add the finishing touch, the Pirate's hook was pinned and glued with 5-minute epoxy. It was base-coated in black and then dry-brushed with Folk Art's Metallic GunMetal Gray. Folk Art's Silver Sterling was used to add highlights (Fig. 12). This combination gave the hook a worn metallic look. Again DullCote sealed it. This big guy is ready for the shelf!

I can now admit that I was a bit intimidated at first by

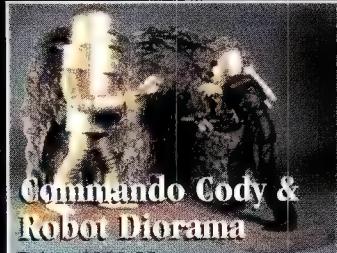
this magnificent piece. What if I screwed it up? Once I got started though, he seemed to paint himself and I was really a bit sad when he was finished!

Many thanks again to **Michael Burnett Productions** for the opportunity to build and paint this museum quality piece. Keep up the fantastic work! MBP can be contacted at **818-768-6103** or E-mail to **MBPAdmin@aol.com**. You can send questions or comments to the Glue Queen or her Glue King to **pakrats@earthlink.net**. Until next time - - Happy Modeling!

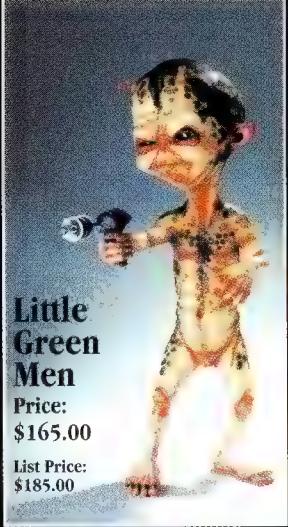


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# THINKING OUTSIDE THE

# BOX

WITH HILBER GRAF

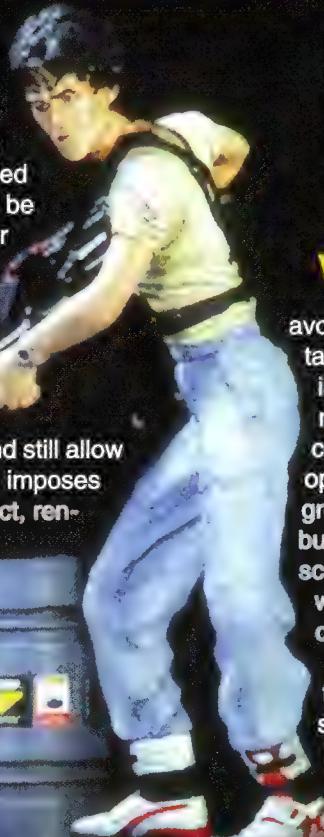
A boxed diorama, also known as a shadow box, has been called the ultimate version of diorama building. The viewing angle, lighting conditions and the miniature scene's atmosphere can be completely controlled by the modeler. In addition, the outer box can be designed to enhance the diorama subject or match the décor of the room where it will be displayed.

These marvelous features are also major headaches for modelers of 1/10 scale and larger figures. The outer box must be of a size large enough for the diorama scene to be inserted and still allow ample interior space for light fixtures. This imposes impractical dimensions on the completed project, rendering it difficult to display.

What's the solution? Discard the traditional "box." Wait a minute! How can a boxed diorama be a boxed diorama without the box? Read on and I'll show you how...

#### • PLANNING YOUR SHADOW BOX •

Boxed dioramas are built from the inside out; requiring careful planning to



avoid time wasted on backtracking to correct mistakes. You must first evaluate whether your subject is suitable for a shadow box project. Boxed dioramas work best for enclosed settings like dungeon cells, mad scientist labs and dragon caves. Wide-open outdoor scenes require blending the foreground with a realistic backdrop, which can be done, but is laborious to accomplish. Confine outdoor scenes to enclosed settings - a densely planted werewolf forest or stone walls of a vampire castle's courtyard.

To demonstrate the process I chose a scene from one of my favorite sci-fi films, ALIENS. In a scene known as "Little Girl Lost", the orphan girl, Newt, gets separated from the film's protagonist, Ripley. Frantically searching for Newt, Ripley arrived too late to prevent her capture by an



Alien Warrior. This is a scary scene that takes place in the claustrophobic confines of the colonists' industrial complex on planet LV-426.

Originally, I intended to construct just the waterlogged corridor where Newt was abducted, but quickly added the unusual design of Ripley searching through a corridor one floor above. The design took an exciting turn by stacking two related diorama scenes - one enclosed and the other an "open" scene.

Altering the original idea added to my workload. Figures of compatible scales needed to be acquired: a 1/8 scale vinyl GEometric Ripley, a slightly oversized 1/8 scale resin garage kit Newt and a 1/9 scale styrene Halcyon Attacking Alien (**Photo 1**). Numerous movie books and a lengthy study of the movie on video, then a frame-by-frame analysis on DVD provided the wealth of information I needed to create detailed plans for constructing a tiny portion of the industrial complex.

The obstacle to overcome was how to depict the desired scene, including lighting as seen in the movie, and do so in a relatively small space. A good place to start is by arranging your figures. Once you've determined the best arrangement, lay out the scene around it. By manipulating perspective, you can trick the viewer's eye into thinking the diorama is much larger than it really is. I treated this scene like a theatrical stage set.

In live theater, room sets are built in perspective; the walls fan out at a wide angle toward the audience, with the "upstage wall" (rear wall) being smaller than it would be in an actual room. This creates an illusion of depth. My "set" was treated the same way. The base was a 14"x12" decorative wood plaque (**Photo 2**) cut into a fan shape to match dimensions on my plans, reducing the size to 12"x10".

I photocopied the plans, then glued them to illustration board. The walls were cut out and assembled into a paper mock-up (**Photo 3**). This mock-up, while creating an extra construction step, allowed me to double check the plan dimensions and overall appearance. By careful planning in this cheap materials stage, you may avoid costly errors later on.

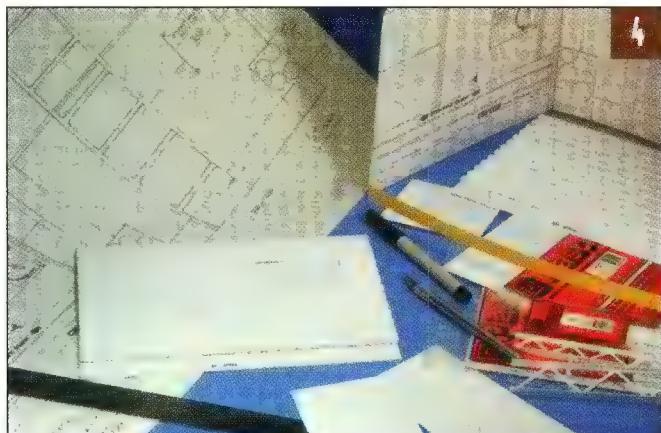
At this time, any internal lighting must be designed. Unlike conventional shadow boxes, this boxed diorama required electrical wiring to be incorporated or hidden within the scene itself, rather than stowed in the space between the outer case and inner scene walls.

#### • CONSTRUCTING THE SET •

Since my boxed diorama lacked an outer box to house the scene, the walls of my set needed to be of sturdy construction. The material of choice was styrene sheet, strip, tube and rod plastic. Evergreen Scale Models and Plastruct, Inc. produce a wide variety of white styrene sheet and shapes. I prefer Plastruct for their selection of miniature girders, corrugated sliding and non-skid plate. These industrial shapes added great visual texture to my tiny section of the colonist complex.

Following my plans, corrugated styrene inner walls were cut using a metal straightedge and new X-acto hobby knife. These "set walls" were glued to heavy-duty .080" sheet. This double wall was very strong (**Photo 4**).

A noticeable feature of the full size set of Acheron colony was the see-through grillwork floors. This grillwork was necessary as the floor and ceiling of my two-part scene and it would allow overhead light to pass through and shine into the watery chamber below. I wanted to duplicate this, but hesitated over the tedious task of fabricating a large section of flooring. Instead, a detailed 2"x3" grill plate of strip styrene was constructed, then used as





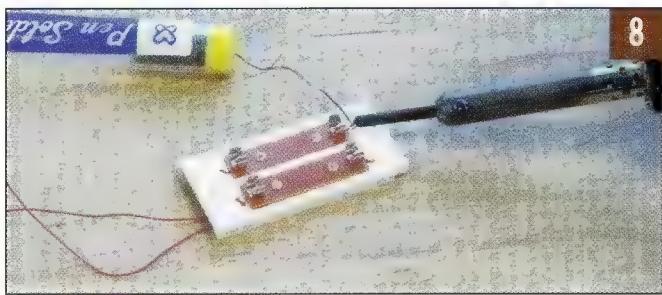
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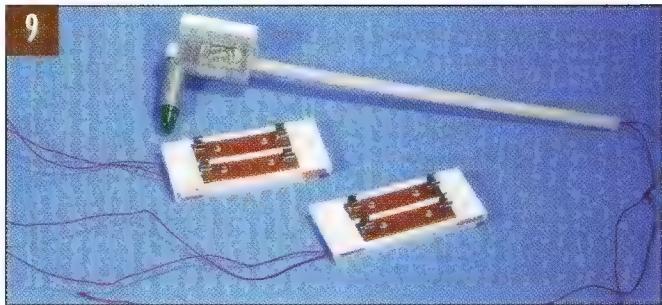
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master for a RTV silicon mold (*Photo 5*). It was now an easy job to cast up as many identical urethane resin grill plates as desired. The plates fit together exactly like their full size counterparts. Take the trouble to learn mold making and casting. This skill empowers a model builder with the freedom of creating whatever is necessary without relying only upon commercially available items.

Methodically following my plans, the miniature set slowly took shape (*Photo 6*). Miscellaneous styrene details - such as the ladder, pipes and access panel covers - were created. Here's a piece of trivia: the heavy duty plate bolts on the back wall are leftover parts from my miniature effects work on James Cameron's 1989 underwater thriller, THE ABYSS.

Electrical components were next. Much of the Acheron colony set lights consisted of bare fluorescent tubes. Like the grill-work floors, this functional lighting is a recognizable feature of the film. How to duplicate this distinctive detail? Luckily, model railroader hobby shops are a wealth of miniature lighting parts (*Photo 7*).

Walthers Miniature Hardware provides a tiny electrical fixture intended for lighting interiors of model railroad passenger cars. It's a tubular shaped 8-volt incandescent lamp that resembles an old automobile electrical fuse. It snaps into a holder that acts as a light bulb socket and easily replaceable should it burn out. This was wired to a small power jack connected to an AC-to-DC power adapter. If assembled together in pairs or more, these terrific little lamps suggest fluorescent tube lighting as seen in ALIENS (*Photo 8*). I needed two sets of these lights plus an LED wired up with a diminutive flasher unit to represent an alarm beacon (*Photo 9*). When later installed in my movie set, the lamp wiring was easily disguised within exposed fake cabling and pipes on the inner walls.

#### • ADDING A FRESH COAT OF OLD PAINT •

The colonists' living quarters and work areas were given a very well used and gritty appearance in the movie. Worn metal and stained paint were the norm. The best method I've discovered to duplicate this type of weathering is by applying ground pastel chalks and, my favorite, cement colors.

Cement colors are powdered pigments used in building construction to, naturally, color cement. Well-supplied home improvement centers sell these pigments in one pound boxes. Available usually in earth tones and black, cement colors are inexpensive and a box contains enough material to last a modeler for years of projects. Lime-proof black is great for simulating exhaust burns and deep shadows. Rust stains are easy using burnt sienna, while raw sienna is good for dust and raw umber looks like a rich earth brown. They can also be intermixed to create different colors. Mix amounts of yellow ochre to other colors to lighten or you may add small amounts of black to darken.

These powders work best when applied to a flat finish, which has a rough surface texture to grab hold of the material. Using a cheap round paintbrush, dip the brush into the color and apply to the desired area (*Photo 10*). Broad strokes produce wide, even areas of color, while a scrubby motion creates a blotchy look. A narrow brush gives you controlled streaks. I study my subject carefully to determine what effect I want to achieve. For example, if there is an area that would be exposed to frequent dripping water, I add streaks of burnt sienna to suggest rust stains.

The disadvantage of cement color powders is that they are not permanent when used in this manner. If touched, they will leave fingerprints. You can spray on a matte finish fixative like Testor's DullCote™, but this can drastically alter the colors, par-

ticularly subtle effects. However, with some practice you get a feel for how intense each color needs to be applied so as to compensate for the fixative's effect.

If you have a Mac or PC computer with a drawing or graphics program installed, you can easily design warning or instruction signs often seen in military and institutional facilities (*Photo 11*). Using my bubble jet, I printed up numerous signs on high-resolution photo paper, then cut them out and fixed them to the model with spray mount adhesive. This worked okay, but when I do this again I'll use a blank decal sheet intended for making your own decals on computer printers. I've seen this product at well-stocked hobby shops. Decals look more like they are painted on.

I have an odd painting technique that quickly yields a feathered edge finish varying from light to shadow. Two cans of spray paint - in this case, different shades of military gray - are applied at the same time (*Photo 12*). The colors intermix in spots, while in other areas I can emphasize one color over the other to create shadows or highlights. I realize this sounds bizarre, but it's quicker than airbrushing and the results speak for themselves (*Photo 13*). The Acheron colony set is ready for my actors!

#### • WATERLOG THE SET AND MANIPULATE THE ACTORS •

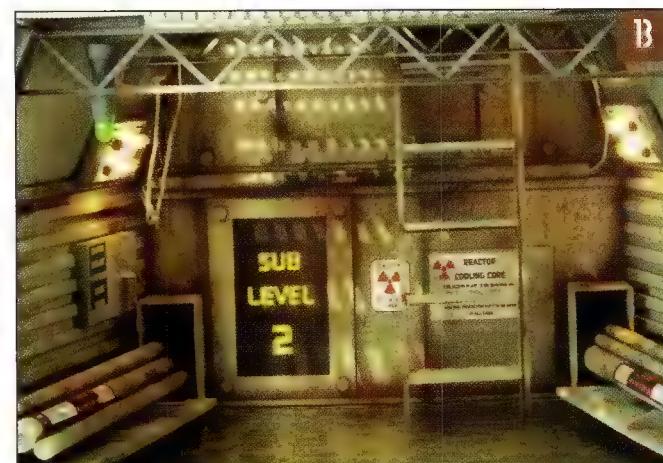
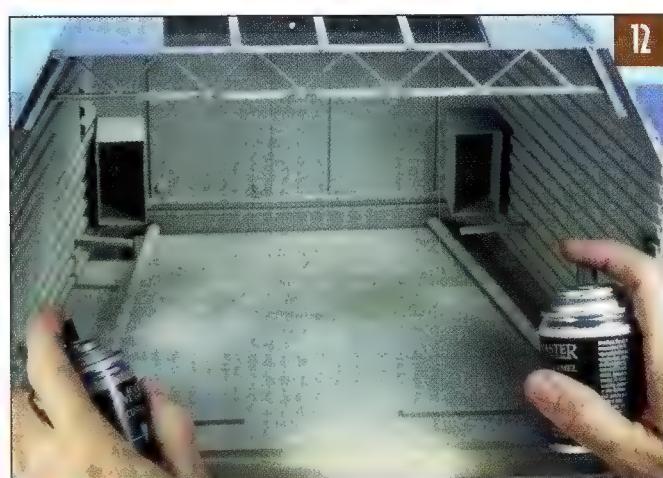
The scene I wanted to depict was flooded with water. Why? I'm not sure, but it looked good in the movie. There are a number of different techniques for modeling water. The easiest is merely a painted flat surface. Poured water can be done in three methods: a plaster mix that is painted when dried and cured; clear or tinted polyester resin, or an interesting heated plastic product by Woodland Scenics called "E-Z Water". Rippled acrylic sheet is another technique.

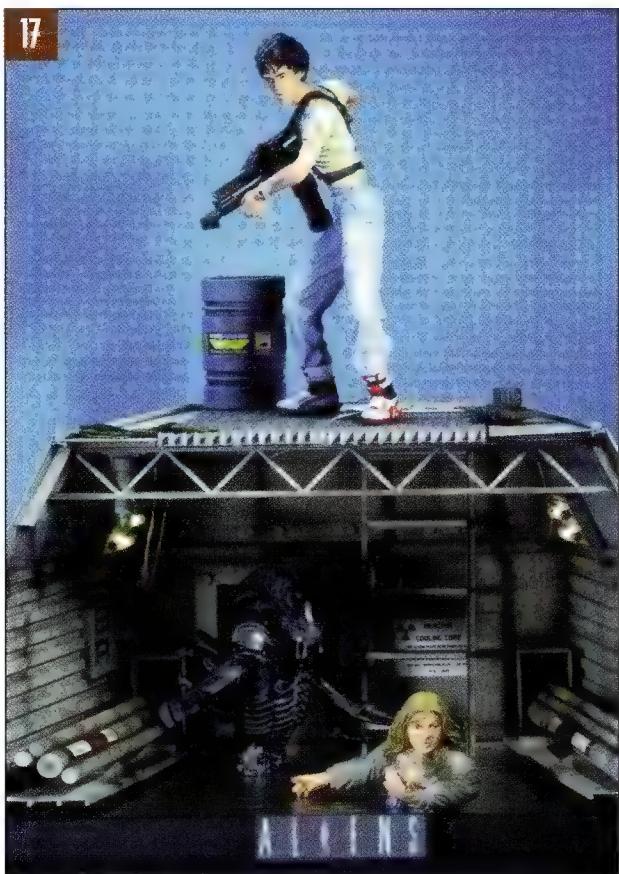
I chose the latter for this project. These acrylic sheets are sold at home improvement centers as decorative ceiling light panels. A paper pattern was made to match the space where I wanted the water to be. After transferring the pattern to the acrylic sheet, I cut out a section with a metal ruler and special knife called a K-Lux, which is designed specifically for this purpose (*Photo 14*). You score the sheet with the knife over and over until almost cutting through, then gently bend the sheet along this line until it snaps cleanly apart. This water sheet slid neatly into the set opening at about 1" above the base.

The Alien and Newt figures were supposed to be wading through the water on the lower level. To make provisions for any object that breaks the water surface, you can cut holes for them to slip through the sheet or cut the objects in two and cement the pieces to top and bottom. I opted for the latter method (*Photo 15*). If you cut the objects, remember to subtract the thickness of the plastic water and remove that slice of the object.

If you were careful to make an even cut on the figures, there would be only a slight gap where the figure met the plastic water. After the figure was positioned and cemented into place, I mixed a small amount of clear quick-setting epoxy glue. Using a toothpick, I carefully deposited a drop of epoxy to the waterline gap. Continuing to add glue drops little by little, I completely sealed the model into the surface. When executed slowly and neatly, these epoxy glue fillets are hard to detect.

The Alien and Newt figures were easy conversions. Besides the waterline cuts, their arms were repositioned. Newt was depicted holding a toy doll head, which became her security blanket throughout the film. The doll head is a perfect little item I found at a doll house collectors store. The legs of both figures were cut off at where they met the base. The base itself was shaded with various green washes. Once the water and figure subassembly was





inserted into the miniature set, the below water section took on an unfocused, murky appearance which obscured where the figures ended. It's important to keep in mind that everything below the surface is supposed to be wet. Paint the object in darker colors below the waterline.

GEOmetric's Ripley figure required more work. The kit is a mixture of vinyl, resin and white metal parts. A decent likeness of Sigourney Weaver, but I was unsatisfied with the pose. GEOmetric produces Alien Customizing Kit No. 2 that includes a new resin cast Ripley arm with Pulse Rifle, flame thrower, chemical drum and white metal Alien face-hugger. This customizing kit is a bit pricey and I think GEOmetric should have provided these few parts as options in the Ripley figure kit.

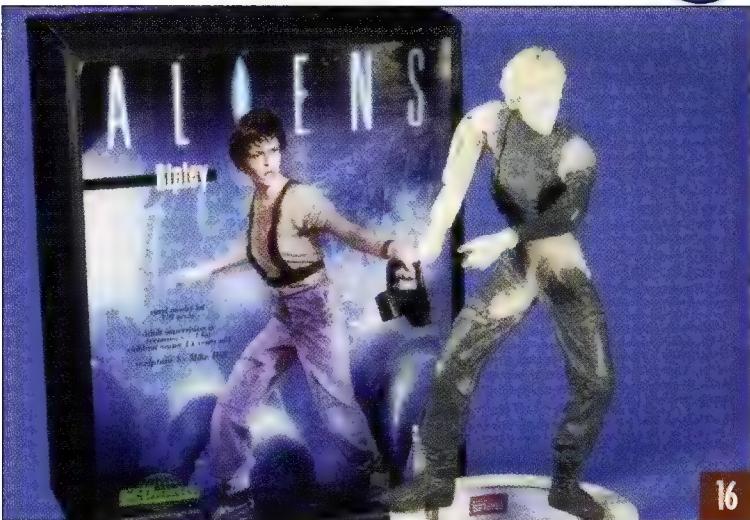
Nevertheless, I purchased the extra kit parts to help convert Ripley into a fighting pose (*Photo 16*). Her hips were cut and the legs repositioned to change her stance. Then her left arm was heated with a hair dryer, bent and held in position until it cooled. I wanted to keep the motion tracker the left hand held, so I carefully cut the hand free where it gripped the handle. I later replaced the handle with a piece of strip styrene and used the motion tracker as "set dressing" in the diorama. Ripley's clenched hand was drilled out and heated in very hot water until the resin became soft. The grip was then loosened and her fingers were repositioned.

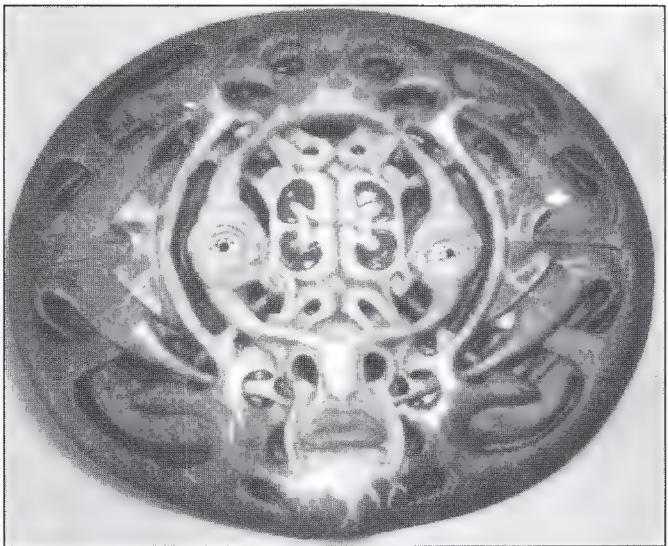
It's always a good idea to reinforce vinyl figure parts by filling the hollows with poured plaster or by cramming wads of old newspaper inside. This helps to prevent warping that sometimes occurs from exposure to heat. Gaps resulting from the conversion were filled with epoxy putty and clothing details re-sculpted. The guns received shoulder straps and buckles fashioned from thin lead sheet and fine wire.

I tend to paint my figures in a mixture of mediums. Artist oils for flesh tones, because they produce a warm realistic appearance, and acrylics for the majority of the figure with a little enamel for details, such as gunmetal. Ripley was ready "to hit her marks" on the set (*Photo 17*).

After dressing up the diorama with miscellaneous debris for effect, I glued a wide plastic strip to the front of the water section to hide a gap between the plastic sheet and base. Rather than decorate the outside walls of the box, which I felt might detract from the diorama inside, I painted them flat black. With the addition of a nameplate, I was done. This unique approach to making a boxed diorama without the box isn't appropriate for every subject, but if you want to depict an enclosed scene like this ALIENS project, you'll discover a more compact and lightweight version than a standard shadow box.

MR





This is a very nice piece and is well worth the attention of Lugosi and Dracula fans. The bust is available from **Elizardo Studios, 200 Primrose Cir, #2, New Braunfels, TX 78130**. The cost is \$45.00 plus shipping.

#### **Paul Naschy, Lycanthrope**

Paul Naschy may not be a familiar name here in the United States, but in Spain and Mexico he's the equivalent of Boris Karloff or Bela Lugosi. Naschy has appeared in dozens of Spanish horror films portraying werewolves, vampires, mad doctors and a whole list of heroes and villains. He has also written and directed several of these films and he is still working today. This is the first kit featuring the Naschy likeness and it is fully licensed and authorized by Mr. Naschy himself. This quarter scale bust is beautifully sculpted by Jose' Orrego and is flawlessly cast. Mr. Orrego has captured the exact likeness of Mr. Naschy from his 1996 film Lycanthrope and even if you're not familiar with the film, this will be an excellent addition to any werewolf lover's collection.

Once again, this is a fairly simple paint job, for a werewolf, that is. I started with a primer/base coat of flat black and dry brushed, and dry brushed and dry brushed using at least five different shades of brown for the fur areas. I also dry brushed the flesh areas with flesh tones, tans and browns. The final detailing and shading was done in oils using burnt umber and white to shade and highlight. Overall, I'm very satisfied with the result, which is a bit of a departure from the original make-up used in the film. The original look used fairly normal flesh colors for the face, which made the separation between the fur areas and the skin areas pretty stark. I wanted to go with a darker flesh tone and have more of a blending between the skin and fur. The kit is produced by Joordu and **Fantplastic Magazine** of Spain and is available from **Fantplastic, Apartado 199, 46520 Puerto De Sagunto (Valencia), Spain**. You can also contact them via e-mail at: [fantplastic@geocities.com](mailto:fantplastic@geocities.com) or visit their web site at [www.geocities.com/TimesSquare/Corridor/4217](http://www.geocities.com/TimesSquare/Corridor/4217).

#### **Malaclypse Flax**

Finally we come to one of the most original and interesting resin pieces I've seen in a long time. This one-piece resin casting is as difficult to explain as it is interesting to look at. It comes with no explanation from its creator and, to me, that's a good thing. This is the kind of piece that inspires imagination and allows the painter free reign to unleash his wildest thoughts on it. Its appearance is that of something out of a Lovecraft story, a medallion or amulet of some sort; at least that's how it looks to me. To you it might be an ancient Inca carving or even a wall decoration from a wizard's den. That's the beauty of the piece. So when I was

deciding exactly how to paint it, a story started forming in my head.

I saw it as an ancient piece, perhaps the embodiment of a sorcerer of dark and forgotten times. It has great mystical powers, but always brings evil upon those who try to exploit them. As it passed from hand-to-hand through the ages, bringing ruin to those who possess it, it was eventually encased in molten bronze, cutting it off from the outside world. But that did not end its evil influence. Worn as a medallion by a Greek sailor, it was taken to the bottom of the Mediterranean Sea along with its owner. There it rested for centuries, taking on a coating of rust and corrosion until it was discovered by divers and returned to the world of the twenty-first century. Their attempts to clean the object removed some of the covering from the blood jewel embedded in its center, bringing it back to life. And that's where my paint job comes in. Malaclypse is painted to depict that moment when the jewel is activated and the skin begins to come back to life, cracking away the outer layers of corrosion and bronze revealing the living, malevolent flesh beneath. I left the outer edges a dark brown with black blotches, then progressed to a brownish rust color which is cracked in spots revealing the bronze and finally the center is fully flesh and alive, ready to spread its evil once more. Anyway, that's how I saw it.

This is an excellent piece, beautifully cast and waiting for you to exercise your imagination on it. It is a little over five inches wide and is available from **Richard Leach, 8 Spring Royd Terrace, Grillinton, Bradford, BD8 0BH, West Yorkshire, Great Britain**. You can also e-mail Richard at [rick.mcdonald@uk.dreamcast.com](mailto:rick.mcdonald@uk.dreamcast.com). The price in Pounds Sterling is £19.95 plus £2.50 postage.

So, there you have it, kits from separate ends of the model kit industry. Each one has its own charms and they all will look great on your modeling shelves.



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**Vespoide Sapiens**

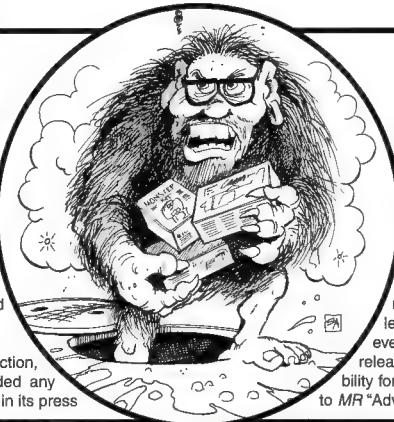
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rage  
hopelessness  
pathos  
nearest

[www.theclonfactory.com](http://www.theclonfactory.com)

# Strange New THINGS

Placement in this section, as room permits, is free of charge. Send all pictures/information to: *Modeler's Resource*, Attn: Strange, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936.

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# Coming at You!

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## Jean-Louis Crinon...

has been busy, as evidenced by these new offerings in the past few issues through this latest.

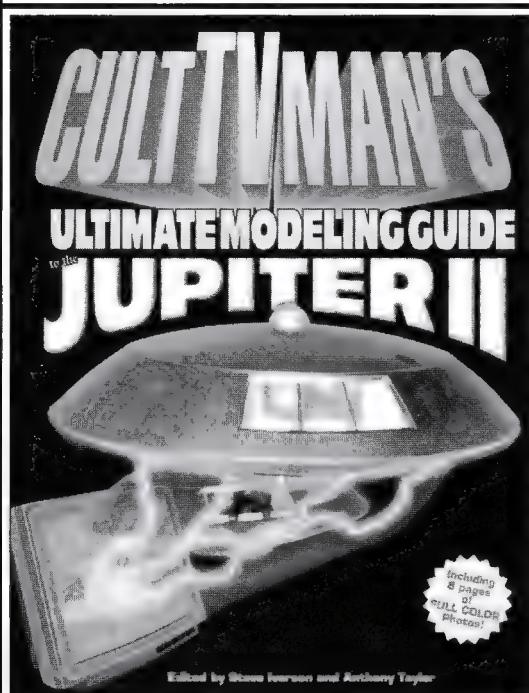
Cleaver Boy is up first on the left and consists of 11 solid resin/metal/wooden parts, approximately 10 inches tall. The middle photo highlights The Haunted Box, which comes in 10 solid/hollow resin/metal parts and is approximately 15 1/2 inches tall. The photo on the far right showcases Count Von Krolock, which is a two-part solid resin kit, approximately 6 1/2 inches tall.

For more information on these and Jean's other kits, feel free to contact: Jean-Louis Crinon, PO Box 34413, San Francisco CA 94134-0413 Tel: 415.467.4402 or E-mail: [gargoyle.dn@worldnet.att.net](mailto:gargoyle.dn@worldnet.att.net)



## Polar Lights...

will be releasing a brand new C-57D from the *Forbidden Planet* movie. Here are the specs: kit will be 28 inches long at 1/72nd scale. A figure of Robby the Robot will be included. Spaceship contains a full interior. No base is included in the kit. SRP will be somewhere in the neighborhood of \$40 to \$45. Item #5098 will be available spring 2001. For more information on this release and their full line of injection-molded kits, look them up on the Internet at: [www.polarlights.com](http://www.polarlights.com)



## CultTVman...

presents *Ultimate Modeling Guide to the Jupiter II*. Written by modelers for modelers this 64 page book is your resource for building and detailing the Polar Lights Jupiter II model kit. Book includes five chapters containing over 100 photos and diagrams. Eight pages are in full color.

The book can be purchased for \$15.95 plus \$4.00 postage for North American customers. Send check or money order to **CultTVman, 720 Rosehill Lane, Lawrenceville GA 30044**. Outside North America, please include \$8.00 postage. All international orders should be made using an international money order made out in US dollars. Credit card orders, go to [http://www.culttvman.com/culttvman\\_s\\_book.html](http://www.culttvman.com/culttvman_s_book.html)

CultTVman's Ultimate Modeling Guide to the Jupiter II was edited by Steve "CultTVman" Iverson and

Anthony Taylor.

Steve Iverson created the CultTVman SF Modeling website for builders of science fiction and fantasy themed model kits. The site is located at [www.CultTVman.com](http://www.CultTVman.com) and features hundreds of pages of photos and detailed information about the science fiction modeling hobby. Anthony Taylor is a writer and art designer. He contributes a monthly hobby column to Toyshop magazine and is the US kit editor for Sci-Fi and Fantasy Modeling International.

For J2 and LIS fans, this book is a must and whether you're intent on building a J2 kit or not, the reference material is invaluable. Check it out!



Baryonyx Walkeri

1/18 Scale

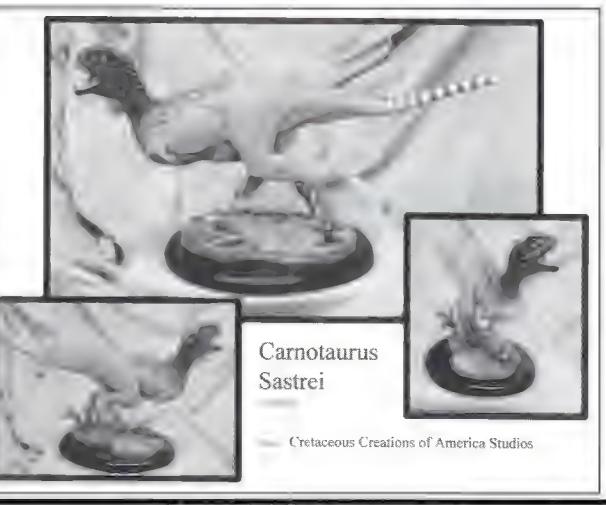


Iguanodon Bernissartensis

1/18 Scale



Carnotaurus  
Sastrei



Cretaceous Creations of America Studios



#### *Shane Foulkes Dino Kits...*

goes back in time and presents a number of prehistoric dinos for you folks who are into the prehistoric. Top left is the Baryonyx Walkeri; the Iguanodon Bernissartensis followed by the Pentaceratops Stenbergsii (directly above). Bottom left is the Carnotaurus Sastrei and last, but not least is the Parasaurolophus Walkeri. All models are produced in 1/18 scale. For more information, please contact: CRM Hobbies • 3326 Watson Rd, St Louis MO 63139 Tel: 314.645.1117 or E-mail: [crm@inlink.com](mailto:crm@inlink.com)

ing your cheque or money order to: Cast from the Dungeon, 74 Queen St Narellan 2567 NSW Australia.

• All kits shown below are sculpted and molded by Grant Biffin. •



#### *Cast from the Dungeon...*

and Grant Biffin present three new ones for you. These are sure to get your blood going!

From left to right we have Vampire 1, Vampire 2 and Nosferatu. Nosferatu and Vampire 2 retail for \$45.00 unbuilt and Vampire 1 retails for \$50.00.

To purchase these kits already built and painted, you can do so by sending \$75.00 each for either Vampire 1 or Nosferatu and \$70.00 for Vampire 2. All prices include Air Mail postage and handling.

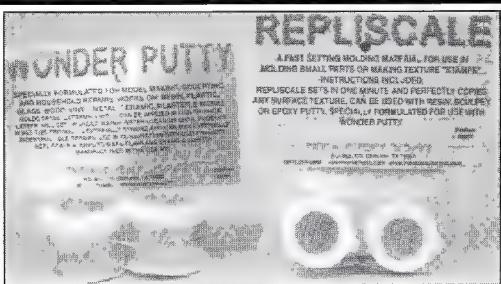
These kits are on the smaller side (about 1:12 scale), which is a nice scale to work with, especially if you are running out of display space for your kits.

Jim Bertges will have complete reviews on each of these kits in an upcoming column, but if you can't wait and want to purchase your own now, you may do so by send-

## R & K Productions...

has something new for those of you who fell in love with **Vallejo Acrylic Paints** - paints all set to go in your airbrush! These new paints, **Vallejo Model Air**, are already airbrush ready, so you don't need to worry about the hassle and time it takes to mix the paints for your airbrush. Set includes 16 colors and are non-toxic, water-based, completely opaque paints with a dead flat finish. There is also a built-in flow enhancer.

If you'd like more information about this quality line, please contact: R & K Productions Publishing & Distribution, 31316 Via Colinas, Unit 105, Westlake Village CA 91362 Tel: 818.991.9044 • Fax: 818.991.9585 or via E-mail at: rkprod@earthlink.net. Dealer inquiries are invited.



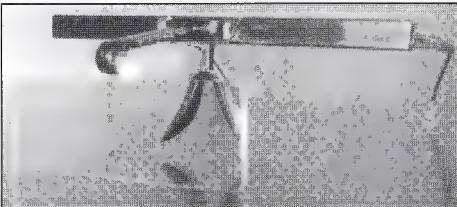
Repliscale, please contact the following: **The Alchemy Works**, PO Box 773, Cleburne TX 76033 Tel: 817.726.4275 • [www.mikethealchemist.com](http://www.mikethealchemist.com)  
• E-mail at [mikeevans@hpnc.com](mailto:mikeevans@hpnc.com)

## Edroy Products Co, Inc....

announces the release of Magni-Specs™, which combines feather-weight comfort with ophthalmic-grade magnification to provide a remarkable vision aid for hobbyists.

Magni-Specs provides a hard-coated prismatic acrylic magnifying lens held in place with an ABS plastic brow bar, nose piece and post. Moreover, the lenses flip up and out of sight when not needed. Hard protective case is included.

For a list of distributors that carry the Magni-Specs, contact: **Edroy Products** at 800.233.8803



A figure of Alfred E. Neuman from MAD® magazine in 1:8 scale. Comes complete with original box and a variety of four signs that you cut out of the box and use as your heart desires. Also includes four different sets of arms.

Super Fuzz is another long out-of-production classic that has arrived on the scene. This is the type of way out and weird automotive kit that debuted in the 60s much to the delight of young gearheads everywhere! Look for these in stores now and get 'em while they're hot and available! Both kits are Skill 2 kits.

## Moore Collectibles....

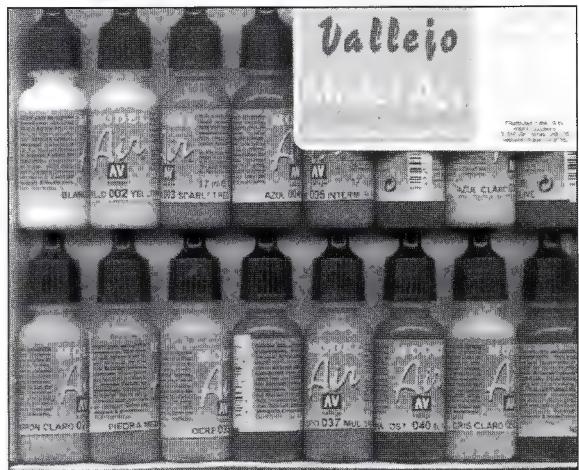
presents a number of high quality, licensed Moore Action Collectibles for you.

Shown are just a few of the figures that you can expect, including: Darkness, Buffy the Vampire® Slayer and Fry from Futurama.

They have much more available than we had room to show! Check out all of their figures, including ornaments, snowglobes and the like based on characters of Buffy the Vampire, Frazetta, Vampirella, Katchoo, ID4 Alien, Scarab, Darkling, Witchblade, Julie Strain, Kabuki, Darkness, Heavy Metal, and all the rest at their Internet site at: <http://www.moorecreations.com/>

## The Alchemy Works...

presents Wonder Putty, for the hobby and home repair market. This product comes in a resealable container, is made in the US, can be applied in very thin layers and holds the detail. For more info on Wonder Putty and



## Danbury Mint Exclusive...

"The Caped Crusader's most powerful weapon against evil..." This 1:24 scale (8" long) Batmobile™ is recreated in high quality die-cast metal! So, when you get finished converting your Futura to the Batmobile, here's another one you can add to your collection!

Reserve your Batmobile now by calling **Danbury Mint** at 1.888.854.7108 M-F 9-5 EST, for the price of \$149.00 plus \$8.00 s/h. 30 Day, Money Back, Satisfaction Guarantee.

## Revell-Monogram....

Here are a couple of "new" ones from the folks at Revell-Monogram that have been out of circulation for quite some time.

First up, on the far left is the voice of reason himself, Alfred E. Neuman from MAD® magazine in 1:8 scale. Comes complete with original box and a variety of four signs that you cut out of the box and use as your heart desires. Also includes four different sets of arms.

Super Fuzz is another long out-of-production classic that has arrived on the scene. This is the type of way out and weird automotive kit that debuted in the 60s much to the delight of young gearheads everywhere! Look for these in stores now and get 'em while they're hot and available! Both kits are Skill 2 kits.



# AT THE NEWSSTAND

**FineScale Modeler Nov 2000**



This particular issue of FineScale Modeler has a few articles that I enjoyed; a great deal, in fact. The first article was written by Pat Covert, titled, "A Fresh Look at Enamels!" (How to use the old standby modeling paints). What is good about this article, especially for the individual getting back into modeling, is the educational discourse that's related to painting your model; everything from prepping the kit itself to obtaining a glossy gloss, when to thin your paint, when you should use a clear overcoat and numerous other subjects.

Pat has been a staple at FSM for quite some time, and, in fact, his book The Modeler's Guide to Scale Automotive Finishes was published by Kalmbach Books in 1998.

The photos in the article are crisp and Pat utilizes the techniques he refers to on AMT's Ford GT-90 and one of the SF3D kits.

The other article I enjoyed was the Bridging the Gaps article by Chris Appoldt. The article touches on many aspects of how best to fill unwanted seams in your models, by using everything from gap-filling glues to actual putties. Either or both of these articles may prove beneficial for you as you hone your skills in modeling.

On the newsstand or at the hobby shop, this issue will cost you \$5.95, but if you've been searching for this information, this is certainly a good place to begin.

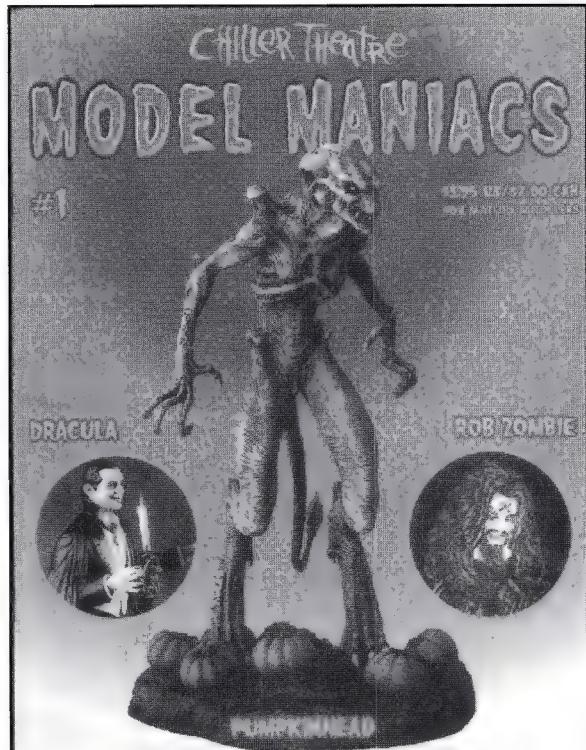
The second and latest installment of this modeling publication has arrived from the crew on the East Coast! It's out and about with 62 pages of B & W modeling mayhem for you! This particular issue is picking up steam with more reviews, how-tos and show coverage.

The **Looky Loo's** (mini reviews) offers three pages of reviews for you to peruse, including kits from Fatman Productions, Diceman Creations, Mad Lab, LAPCO (?!), Village Comics, Alternative Images, Cult of Personality and Posthumous Productions. Each kit is rated with a number of skulls (or half a skull, as the case may be). The more skulls, the better the rating. These reviews are succinct and informative.

Other articles include very much "tip" oriented how-tos on building your first resin kit or building specific kits (Superbeast - Rob Zombie), The Baron (Peter Cushing), Robby the Robot, MacReady from The Thing and numerous other kit-related how-tos.

Anime Corner also appears and Kim "Buc" Wheat offers his thoughts on whether or not all of the kit-based show are "Too Much of a Good Thing or Not Enough?" All in all, good reading. Add this to your collection of model-related reading. You can contact the folks who produce this twice-a-year publication at: **Model Maniacs** c/o Chiller Theatre, PO Box 12, Rutherford NJ 07070 Tel: 201.939.1521 • E-mail: [modelmaniacs@yahoo.com](mailto:modelmaniacs@yahoo.com)

## Model Maniacs #1



# THE SIGHTS & SOUNDS OF MODELING!

with Bill Craft



## THE FLY 1958

20th Century Fox Home Entertainment

Such a deal this is. Two movies on a single disk for around 20 bucks. One of the most enduring films in the horror film world is the original "Fly." Who can ever forget the grand finale, where the fly is trapped in a spider's web and about to be eaten. The sharp pitch screams of "Help Meeee! Help Meeee!" will forever echo in the minds of monster movie fans.

Directed by Kurt Neumann and starring Al (David) Hedison and Vincent Price, "The Fly" is a masterpiece of original horror. Filmed in Cinemascope and dazzling color, this is one of those must haves for fans of the genre. The film looks and sounds great.

In a nutshell, a research scientist, experimenting with teleportation, becomes a victim of his own device. A tiny housefly inadvertently gets into the teleporter with him and the two are rearranged once transmitted to the teleporter receiver. A race against time ensues afterwards to catch the tiny housefly with the human head before the savage fly consumes the mind of our unfortunate human scientist that has a huge fly head. A tragic ending once again points to the fact there are certain things man was not meant to play around with.

Not nearly enough kits have been made on the original fly creature. The below par sequel has garnished more kit interest for some reason.

## RETURN OF THE FLY 1959

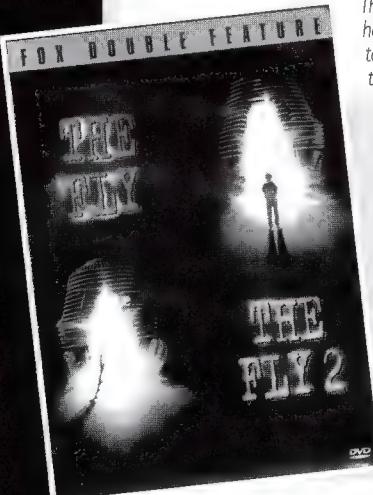
20th Century Fox Home Entertainment

Although a sequel to the original "Fly" a year earlier, this film was shot in black and white. The film plays out similar to the classic Universal monster on the loose movies of the 50s.

Vincent Price returns in this Edward L. Bernds directed sequel to "The Fly." This time he aids the original scientist's son in following in his father's experiments. He too suffers the same fate as his father when a fly gets mixed up in the teleporter. The ending is a happy one, however, and not so downbeat as the original. All in all a fun film to experience.

The sequel, as I stated before, has outdrawn the original in kits produced, but I think these classic monsters have been overlooked long enough. I think its time for some quintessential kits to be unleashed upon us.

Interesting to note that in these two films Vincent Price portrays the good guy and not the villain, as which he is most remembered.



## THE FLY 1986

20th Century Fox Home Entertainment

Now this is a great monster movie. Directed by the genius mind of David Cronenberg with Academy Award® visual effects by Chris Walas, this is one of those "must have" movies for your collection. The film is presented in widescreen and in 5.1 sound.

Jeff Goldblum plays our unfortunate scientist and Genna Davis, his love interest. Once again, the teleportation angle is played out and Jeff becomes the host for some truly gory moments in the effects-laden and stylish remake. This is one of the rare times when a remake was truly worth it.

In this version both the fly and the human are in one body and throughout the film they are merging to create a fly/man. Jeff desperately tries to solve his affliction while slowly transforming into a walking nightmare.

Many kits based on the final fly transformation have graced us over the years including some nifty action figures.

## THE FLY II 1989

20th Century Fox Home Entertainment

Chris Walas, who had done a marvelous job on the first film's special effects, got a chance to direct the sequel. Some truly amazing effects work are in store. The film is presented in widescreen and in 5.1 sound.

Our film opens with the birth of Jeff Goldblum's son, played by Eric Stoltz in adult form. The child ages at an incredibly accelerated rate and reaches adulthood rather quickly, whereby he is introduced to his father's work by his new adopted father who has unsettling plans for the young man.

Great Monster effects ensue as our young fly/man, having the genetic genes of his father, transforms into the fly monster who then starts killing off the true villains of the film. You'll find yourself rooting for the monster in this one.

I would have liked to have seen more information on these two modern horror films. I know a lot of material exists on both of them. Perhaps an outcry would warrant special editions in the future. For now we must be happy with these two films presented to us in the form we have them. The films look great and the sound, as I said before, is groovy.

Like the original films, these two films are on the same disk and for 20 flyspecks, you really can't go wrong.

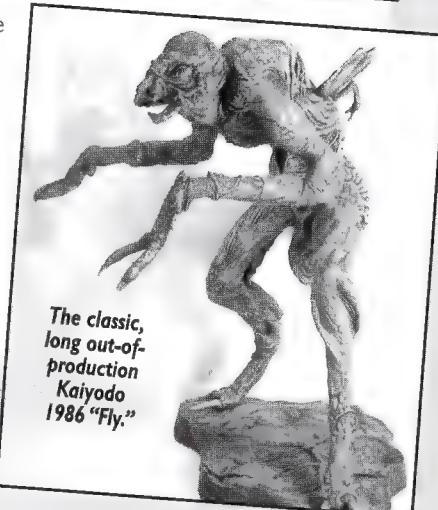
Welcome back to the wonderful world of films on DVD and the music from those films on CD that have influenced the model kit world.

One of the greatest advantages of the DVD format over video tape is that you can go right to any scene you want and freeze frame the action with crystal clarity. Its a great tool for those of us who want to get accurate colors and details of our favorite beasties.

I don't wanna waste much space here, so lets get on with the show.



*The Lunar Models 1958 "Fly."*



*The classic, long out-of-production Kaiyodo 1986 "Fly."*



*An independent, long-out-of-production 1989 "Fly II."*



**UNIVERSAL'S CLASSIC SCORES  
OF MYSTERY AND HORROR** Marco Polo  
composed by Frank Skinner and Hans J. Salter

Film scores of the bygone days of filmmaking were not treated very well at all. Many thought they were just throwaway material and, like the Universal horror films of the 1930s, 40s and 50s, recycled over and over with sometimes only the main opening theme being original. Thus, most of the original recordings were scrapped. What a pity.

The folks at Marco Polo have taken on the task to reconstruct old film music using very talented musicians with

an amazing ear for accuracy. This is not their first excursion into rescuing film scores and, hopefully, not the last.

Their latest efforts have now given us the wonderful score to "The Ghost Of Frankenstein" and "Sherlock Holmes and the Voice of Terror," along with selected cues from "Son of Dracula," "Black Friday" and "Man Made Monster."

Almost 70 minutes of classic monster music awaits the listener in this volume. Check it out.

Kits based on Lon Chaney Jr's Frankenstein monster, Bela Lugosi's Ygor, and Basil Rathbone's Sherlock Holmes are finally getting their dues and rumors of a "Son of Dracula" are now being heard.



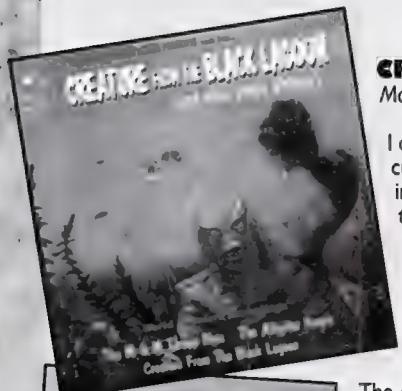
**BENEATH THE PLANET OF THE APES**  
Film Score Monthly composed by Leonard Rosenman

An underrated composer in my book, Leonard Rosenman provided the music score to the follow-up to "Planet of the Apes" with a thrilling, rousing score for "Beneath." Filling the shoes of the Jerry Goldsmith score for "Planet" is a monumental task to be sure, but Mr Rosenman captured the feeling of the whole ape thing. From the Gorilla march into the forbidden zone to the theme of the underground crazed mutants; it is a very good score and definably gives you that fantasy-world feeling.

This disk contains 32 tracks of music and a few tracks of dialog for over an hour's worth of ape fun. Also included is a 16-page booklet with all kinds of ape facts that every non-simian should know.

I've been waiting for this score for a long time and its about time somebody brought it out.

More cool apes kits are needed. Apply your super sculpy now.



**CREATURE FROM THE BLACK LAGOON**  
Monstrous Movie Music composed by Max Steiner

I don't know if my hearing is going or what. Some of these cues just don't sound right. Then again, I have been listening to this music in mono for years on video tape and television and not in this newly recorded state.

In any event, the original score is long gone and just to have a close approximation of the score is a delight. Overall a very cool disk, especially the wonderful score to "The Alligator People." The Tarzan cuts from the old MGM films, I can live without.

The disk has a nice booklet insert with info and many behind-the-scenes stills.

Like I said before, with the exception of a couple of cues, the disk is great and will serve for great background modeling music.

Bravo for this reconstruction and keep those reconstructed scores coming.



**DVD/CD HALL OF FAME!**

DEDICATED TO PAST RELEASES THAT HAVE INFLUENCED MODELING!



**THE ALIEN LEGACY**

20th Century Fox Home Entertainment

Ah! The question of the day is, where do we begin with this monument to the outerworld Zenomorphs? This 20th anniversary edition box

set of the "Alien" films has spawned its own galaxy full of model kits. From the very first film in 1979, to the last entry in 1997, the impact of these films on the modeling world cannot be denied.

These films, as if you did not know, follow the exploits of one Lt. Ripley (Sigourney Weaver), and her interminglings with the nasty acid spewing, outerworld bugs. The first two films in the series are now considered film classics, while the last two are merely shadows of their predecessors. Granted, they have their moments and as standalones, they could stand on their own as adequate Sci-Fi monster movies.

Each disk contains some cool special features such as documentaries and trailers. Each film has also been mastered in THX® for great sound and picture quality and, of course, they are presented in their original theatrical aspect ratios. If you were lucky enough to get the making of "Alien" disk when this set came out, then bravo to you. These films are available separately or, as in the case of my purchase, a boxed set.



**MONSTROUS MOVIE MUSIC & MORE MONSTROUS MOVIE MUSIC** Various Composers

These two discs cover a lot of ground and if you have both discs, then you possess over two hours of really cool old monster music. These masterfully reconstructed themes and scores are pretty faithful to the original versions in the films. Exciting cues from "The Beast From 20,000 Fathoms," "Them," "Tarantula," "Gorgo" and more await the listener.

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So many wonderful models have been based on the creatures portrayed in these films.

This is another "must have" for any fan of classic, atomic age monster movie music.

Available through Monstrous Movie Music.

**NEXT ISSUE!** Be here for more exciting DVDs and soundtrack CDs that have influenced our entire modeling experience!





**Show Promoters:** Please feel free to fax or mail us information about your upcoming event and we'll post it here. Thanks! As room permits, information is placed on a "first come, first served" basis. Contact information: Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8884 e-mail: modres@quiknet.com. *Information as published was submitted by the entity involved and if there are any discrepancies or inaccuracies, please contact that specific group or organization for clarification and/or correction. Modeler's Resource would request the individual submitting organization then notify Modeler's Resource of any corrections and/or changes they deem appropriate. We would then be pleased to publish any copy correction or adjustments.*

## **March - 2001:**

### **• SCAHMS:**

Southern California Area Historical Miniature Society presents its 2001 show, **Saturday and Sunday, March 17 - 18, 2001** at the Doubletree Hotel, 3050 Bristol St, Costa Mesa, CA. For reservations, call: 714.540.7000 Ext: 4200. For more show info, contact: James R Hill, Tel: 714.526.9339 E-mail: j1776h@aol.com

### **• Tulsa Modelers Forum:**

will hold its 14th annual contest on **Saturday, March 24, 2001**. The location will be at the Salvation Army Community Center, 1721 S. Hickory, Sapulpa, Oklahoma. For more information call: Scale Model Hobby Center, Tel: (918) 610-0799, Frank Koons Tel: (918) 828-2434 or (918) 828-1509; e-mail fkoons50@postoffice.swbell.net.

## **April:**

### **• Pensacola Inaugural Model Figure Contest:**

Panhandle Miniature Figure Society presents the Pensacola Inaugural Model Figure Contest, April 21, 2001. For information contact: Scott C. Sheltz, P.O. Box 9431, Hurlburt Field, Florida 32544, or e-mail admin@master-works.net, or [www.master-works.net](http://www.master-works.net)

### **• Chiller Theatre:**

You've heard of this mega-event. Multiple times a year. Catch it this coming April - Sheraton Meadowlands Plaza, East Rutherford, NJ. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on-line at: <http://chillertheatre.com/>

## **May:**

### **• 6th Annual Verona Model Show & Contest:**

presented by Mad City Modelers. May 19th at Verona Middle School, Hwy M, Verona, WI. Contest begins with registration Saturday, May 19th, 8am to 12noon. For more info, contact Jim Turek, 2639 Country View Ct, Monroe, WI 53566, or E-mail at: [jamesturek@earthlink.net](mailto:jamesturek@earthlink.net) • Tel: 608.329.7222

## **July:**

### **• A Modeler's Odyssey:**

The IPMS/Chicago chapter is proud to be hosting the 2001 National Convention in Chicago, **July 4th - 7th, 2001** at the Hyatt Regency 'OHare, 9300 West Bryn Mawr Ave, Rosemont, IL 60018. For more information, contact: IPMS/USA 2001 National Convention P.O. Box 377, Hazel Crest, IL 60429-0377. General Convention Information: Joseph Schock <[agnot@mc.net](mailto:agnot@mc.net)>; General Information: Jack Bruno <[BustoffRC@aol.com](mailto:BustoffRC@aol.com)> (Trophy Sponsorship); Contest Information: Edward Nowak <[FOKKERNUT@aol.com](mailto:FOKKERNUT@aol.com)>; Registration Information: Ed Wahl <[ewahl@kiwi.dep.anl.gov](mailto:ewahl@kiwi.dep.anl.gov)>; Vendor Information and Sales: Marty or Mary Jurasek <[mmodels@wwa.com](mailto:mmodels@wwa.com)>, or check them out on the Internet at: <http://www.geocities.com/ipmsusa2001/>

## **August:**

### **• Imagine Nation Expo:**

T.C.B. Inc. is proud to announce The Imagine Nation Expo 2001. A Figure Model Kit - FX Experience to be held at the Orleans Hotel in Las Vegas, Nevada **August 3, 4 & 5, 2001**. Sponsors include: Amazing Figure Modeler, GEOMETRIC Design, Conte Collectibles and more to be announced. The 1st Annual "Bob Burns" model contest with over \$2,500 in cash prizes. Seminars and demonstrations on painting and sculpting with Q & A sessions. This show is being brought to you by the Creative Minds at: Monster Cellar, Taylor Design, Dark Carnival & Amok Time. Any questions or dealer inquires please call 310-378-7920 or check out: [www.imaginenationexpo.com](http://www.imaginenationexpo.com)

## **October:**

### **• DRONE-A-RAMA:**

Stay tuned for more information on this event held in the United Kingdom or visit their site at: [www.dronemagftvmc.com](http://www.dronemagftvmc.com)

# PHOTOCOPY IT!

Here's another installment of "Photocopy It!". We give you permission to make a photocopy of this page for your personal use. Keep it near your workbench or work area for reference. Yep, it's going to cost a bit more to make a color copy this time - sorry!

(Editor's Note: No, you're not seeing double folks! As you may have realized, we inadvertently duplicated a number of eye photos in last issue's "Photocopy It!", so we're correcting the mistake this issue by running the photos the way they were originally intended to be run. Funny how mistakes often jump out at you after it's been printed.)

In this issue's *Photocopy It!*, we will attempt to take away the mystery of painting eyes and make it simple for anyone. Begin by applying any eye shadow color onto the eyelids. This is especially true for female figures. Male figures won't have color on their eyelids but they will have darker skin tones on the lids and around the eye opening.

The eyeball itself gets a base coat of ivory mixed with a touch of light gray to create an oyster gray color. Look in the mirror. The color part of your eye is called the iris; the dark circle in the middle is called the pupil. Take straight ivory and paint on each side of the iris. To give the eye its natural pink color, take the oyster gray and add a bit of pink burgundy. Line the lower lid and the innermost corners of the eye with this pink mixture (*Fig. 1*).

Decide on the color of the iris. Take the darkest shade and block in the iris and the pupil (*Fig. 2*). If you're painting blue eyes, use a dark navy; if they're brown eyes use a burnt umber, etc. Next lighten the iris base color with a bit of white and paint a circle, leaving a tiny ring of the base color around the iris perimeter (*Fig. 3*). Add more white to

this mixture and paint this on the inner and outer sides of the iris. This will act as the highlighting (*Fig. 4*).

For the pupil, take black and make a dot on the iris (*Fig. 5*). Again look in the mirror. Your pupil size should be in scale with the entire eyeball. Not too big, not too small, just right!

To go a step further and add a little kick to the eye color, use interference paint in the same shade as your iris color. Interference paint has an iridescent color changing effect when the light hits it. You can find these paints in the art section of craft stores or in art supply stores. For blue eyes, use an interference blue, interference green for green eyes and interference gold for brown eyes. Thin the interference paint with a bit of clear gloss and lightly paint the iris. This gives a nice sheen and sparkle to the iris.

Now outline the eyes with either black or a dark burnt umber (*Fig. 6*). For male figures, go light on eye lining. Females of course get a heavier eye lining. The eyebrows can either be painted with this same color or they can be painted the color of the figure's hair.

To finish, seal the eyes with a coat of clear gloss sealer. This gives the natural highlights when light hits the eyes and also gives the eyes a moist look.

We hope this helps take away some of the mystery and pain of painting eyes. Have fun!



*This issue's "Photocopy It!" is by Mike & Cindy Morgan*



# APE COMMANDER

BY JERRY BUCHANAN

Does anyone remember Planet Of The Apes? Better yet, who remembers General Ursus from the second movie when he gives his rousing speech proclaiming, "The only good human is a dead human"? He was the alpha male gorilla who believed that actions spoke louder than words.

He was a brutal, mindless simian whose lust for conquest eventually led to his downfall. In my opinion, he is one of the more memorable characters from the POTA series of movies, second only to Roddy McDowall's character, Cornelius. It's interesting that McDowall was never in the second movie.

The kit I am doing this time is - yes, you guessed it - another bust. It is a 1:1 scale kit by Resin D'Etre entitled, Ape Commander. It measures 19" tall, 12" shoulder to shoulder, and is 14 fi" from front to back. It is hollow cast by hand and sculpted by Peyton Duncan. This is one garage kit that opens the door to endless customization possibilities due to its large size. Because this bust is made of hollow-cast in resin, I knew that adding glass eyes would be a breeze - sort of. The sculpted hair holds up pretty well, but on a life-size bust, actual fur will look much better.

If you choose to use glass eyes, they should be added before you paint this bust. Trust me on this one. They can be masked off with latex mold builder. Because of special circumstances, I had to paint the kit first and then add the customizations later. This resulted in me basically painting it twice. So do all of your sanding and dremeling first, add the eyes, paint it, and then add the fur.

## PAINTING

The overall color scheme of this kit is black. So why not just spray paint it black and be done with it? Can we say boring? Black will serve as a foundation. I had to figure out a way to give shading and depth to the darkness. For reference material, I repeatedly watched Beneath The Planet Of The Apes on video. I'm sure the leather garb that Ursus wore was black, but it always had a purple tint to it. I don't know if this was due to the way the movie was filmed or what, but I decided to try and match that color.

I first had to sand and fill a

few slight dimples and imperfections in the resin. There are a few sculpted fingerprints that you may want to sand away also. I washed the kit in soapy water and sprayed it with a flat black enamel paint. The face was dry-brushed with dark browns consisting of black paint mixed with burnt umber. The highest areas of the face were lightly dry-brushed with straight burnt umber (**Fig 1**). This paint was sealed with Testors Flat and the face area was masked off with masking tape (**Fig 2**). All the raised areas on the chest and his Egyptian-like headpiece were then sprayed with a dark blackberry color (**Fig 3**). This color was lightened up a bit and all the raised areas were sprayed again. For shading, I sprayed straight black into all the recesses of the suit and helmet (**Fig 4**).

If you wish to paint the eyes, base-coat them with an off-white color. Add some brown and a touch of blue to white to achieve this color. White by itself would be too harsh. Give each eyeball a wash of dark red to give them a bloodshot look (**Fig 5**). Start the irises by painting black circles. Start with smaller circles and carefully increase the size until they look right (**Fig 6**). Look at your eyes in the mirror as well as other peoples' eyes to see how they line up and to get a feel for the proper size of the iris. I slightly over-did these eyes, but it still works. Take a dark brown color and go over the iris making sure that you leave a black outline around it with the black from the previous step. Take a fine-tipped brush and paint small spokes in the iris with a light brown. Stipple in some black dots for variation and then you are ready for the pupil. A black dot in the center of each iris will finish the job (**Fig 7**).

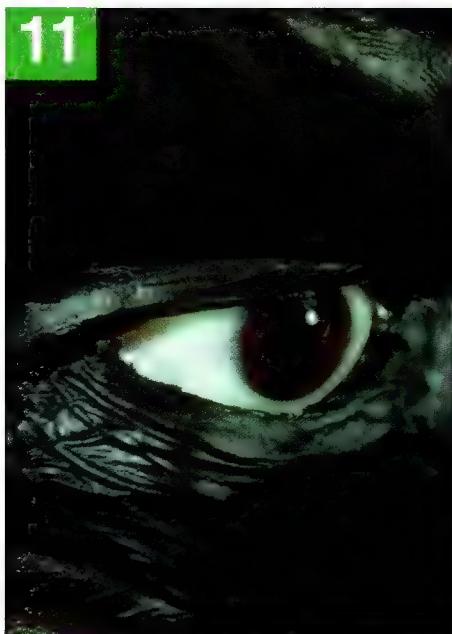
To seal the paint, I sprayed the entire bust with Testors Gloss coat. So that the face would not be so shiny, I misted it with Testors Flat to achieve a satin finish. The eyes, nostrils, and inside of the mouth were coated with Tamiya Clear Gloss.

The studs on his chest could have been painted silver, but they would have looked unrealistic because of their size. To achieve a chrome finish, I used Delta Renaissance Foil (**Fig 8**). You basically paint the item to be foiled with the included glue and let it set for a minute (**Fig 9**). You then hold the foil over the area and rub it off with a blunt instrument. I used the end of a paintbrush. The glue will cause the metal foil to stick to the resin and leave the backing film (**Fig 10**).

### GLASS EYES

To add glass eyes, the resin eyes will need to be removed. The best tool for the job is the Dremel tool. Using a medium sized bit, I carefully removed the resin eyes a little bit at a time. Due to the thickness of the resin, I would have to dremel from within the bust to thin it. If you don't do this, the eyes will be set too far inward and will not look natural. From time to time, place an eye in the socket and see how it looks. When you are finished, apply superglue to the insides of each eye socket. Carefully place an eye from inside the bust into the eye socket. Try not to move it too much once it is placed or you will smear the superglue. When the glue has dried, clean up any areas around the eyes by applying putty. I had to fill some holes





in the corners of the eyes because the eyes were slightly smaller than the holes I had dremeled. I also took large amounts of Magic Sculp and packed it behind each eye to ensure that they could not be pushed out of his head. Any dried superglue on the eyes can be scraped off with an Xacto knife. The jagged resin around the eye can also be trimmed with the Xacto (*Fig 11*).

#### FUR

After nearly pulling my hair out searching for the right material, I found the best stuff for the job was mohair. One package was plenty for this bust, but I wanted brown and black fur, so I bought two. Since it only came in one color, I had to buy hair dye. The cheapest stuff I could find was Revlon Colorsilk (*Fig 12*). I bought one black and one dark brown. Talk about some vile-smelling stuff! After mixing the two parts of the hair color mixture, I poured it into a big plastic cup and inserted the mohair. I kneaded the mohair so that the color would work its way through all the strands. The hair coloring kit also came with some conditioner. DO NOT use this stuff. I used it on the brown batch of fur and it turned into a tangled, fuzzy mess. The black fur turned out perfectly (*Fig 13*).

I used my Dremel circular cutting wheel to cut a channel on each side of the helmet (*Fig 14*). This would allow me to stuff the fur under the helmet and add to the realism. The rough edges were sanded and smoothed with putty. Due to all the resin removal, the resin dust acted as an abrasive on the paint and ruined it. This is why you should do all the modifications first and then paint it. Here is a shot of the repainted bust (*Fig 15*).

Gel and regular superglue were my fixatives of choice. When they are hit with kicker, the fur can be quickly glued into place. I also wore latex gloves because the fur will stick to EVERYTHING. I would first lay down some gel superglue on a small area. I would then pull a small tuft of fur away from the main bunch and cut one side straight across with scissors. This side would be pressed into the superglue with a piece of wire coat hanger. While holding the fur in place with one hand, I would put a few drops of kicker on the glue to set it instantly. I repeated this process working my way around the outside edges of the sculpted fur. When one row was finished, I would apply a second layer further in. I had to make sure the fur was long enough at the sides of the face so that it could be tucked in under the helmet (*Fig 16*). Every now and then, I would mix some brown fur in with the black for variation. Once the glue thoroughly set, it would frost in areas (*Fig 17*). To remedy this, I would glue more tufts over the area. I would hold it there long enough to let it dry without the aid of the kicker. In other areas, I would just paint the fur with some black paint. Nearing the end of the fur gluing process, I could see distinct divisions between the tufts of fur. To fix this, I would pull the strands in different directions and 'weave' them together with my fingers so that the fur would look uniform. (My wife just had to let me know that I looked like a monkey preening another one!) If the fur was too long in an area, I would just pull it out instead of cutting it. The fur also had a wave to it, so I hit it with a steamer to straighten it a bit.

Whew! I didn't think I would ever finish this project. I now have a new respect for all the makeup and special effects people in showbiz. Working with different materials



14



15



16



18



17



*•Pictured at right is the stock kit •*



on a life-size kit can be a fun and rewarding experience, but be prepared to put some time and effort into it. I really pushed myself on this one. There were times when I had to step away and take a breather for a day or two. Especially working with the fur.

Once you are finished with this bust, you will have a real eye-catcher on your hands. So remember monkeyboys, the only good kit is a finished kit! Check out Ape Commander and all the other fine kits from Resin D'Etre!

To get "Ape Commander," contact:  
**Resin D'Etre • [www.resin-detre.com](http://www.resin-detre.com) (The price of this kit is \$175.00)**



# Paradise Model Show 2000



Photos: #1 - Xena by Mark Ishii; #2 - Edward Scissorhands by Sidney Okamoto; #3 - Metal Fighter Miku by Masaaki Marler; #4 - Lemnear by Masaaki Marler; #5 - Nuku Nuku 2 by Masaaki Marler; #6 - T. Hawk by William Falzarano



Figure Modelers of Hawaii  
by Masaaki Marler

Aloha from Paradise! It's show season here in the Islands and the members of FMH were ready to deliver! The Paradise Model Show, held over the weekend of May 27 - 28, was our first event of 2000. The event took place at the aptly named Windward Mall on the Windward Coast of Oahu.

There were huge crowds of people and everyone had a great time. We invited the local IPMS chapter, as well as the Hawaiian Islands Model Car Club to display kits at our show. We'll let the photos do the talking - so enjoy!

Visit us on-line at: <http://www.geocities.com/Tokyo/Club/8885/>





Photos: #7 - Ripley by Vernon Chong; #8 - Grinch by Mark Ishii; #9 - Aika by Mark Ishii

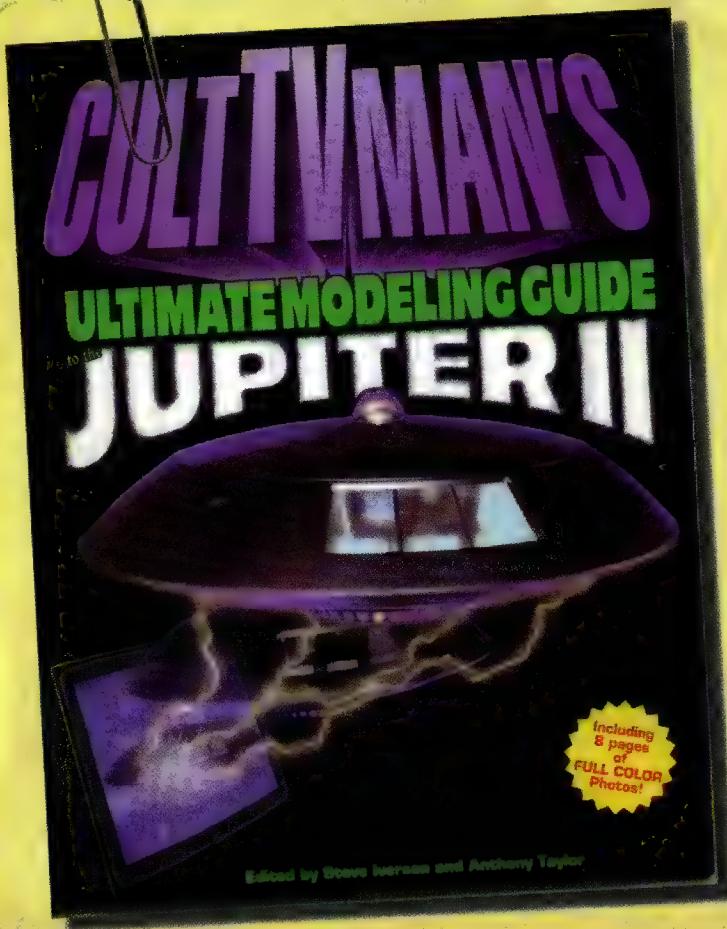


Photos: #10 - Borg Queen bust by Sidney Okamoto; #11 - Iria by Sidney Okamoto; #12 - Chatterer by William Falzarano



Photos: #13 - Hoshino Ruri by Clete Ikeda; #14 - G-Taste by Mark Ishii

## FACT FILE



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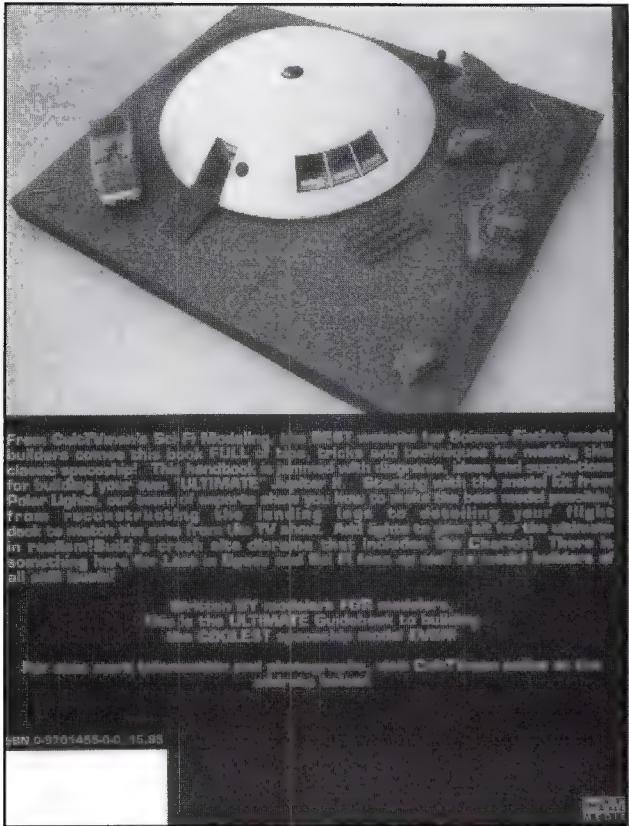
BOOK REVIEWS BY:  
Fred DeRuvo



**H**ere's something new for all of us Sci-Fi fans worldwide! From Steve Iverson and Anthony Taylor, comes this book that has undoubtedly got to be *the* definitive book on the subject of modeling the Jupiter 2 from *Lost in Space™*. Credit is given to the following individuals for their contributions to the main sections of the book as well: *Ron Gross, Jim James, Marc King, Jim Piszar and Joel Tavera*. Others who helped make this project happen include *Dave Bengel of Skyhook Models, Dewey Howard of DF Howard Enterprises, Tom Prestia of Tango Papa decals and a host of others!* (Feel free to read about them on page four of the book!)

Let me start by quoting the two authors, Steve and Anthony: "*The purpose of this book is to share some of the different approaches that are possible with this model. No two people will ever build a kit the same way. Each contributor to this book offers different ideas, techniques and methods that you can apply to your own Jupiter II or any other model kit you build. Take these ideas, have fun and build more models!*"

I'm not an expert in Science Fiction modeling so a book like this is extremely useful to me in my modeling endeavors. When I was a kid, I would often simply take extra parts from various kits and build/create a model totally unique. Some of my most fun times were when I wound up making something that was not available as a mass produced model. Usually, it was something that I



dreamed existed in the far-off future. It was a great deal of fun and no one could tell me that what I had just created wasn't realistic.

This book deals in fantasy as well because we all know that the Jupiter 2 is not a real space ship. It never really left earth's atmosphere with a family of astronauts headed out into the unknown. The TV show, however, as well as the large scale model of the J2 *did* exist. In fact, there are photos in the book of the actual 4-foot model that was used in the show from Greg Jein's collection. Because the model existed and many of the ship's interiors were actual sets used for the TV series, a modeler has the ability to refer to that information to recreate their own version. How accurate do you want your rendition of the J2 to be? This book will show you the way as it delves into numerous areas that will take you there.

From Ron Gross, we are introduced to the design and construction of the Jupiter 2. It's interesting to note that Mr. Gross' own scratchbuilt model was the one that Polar Lights utilized in the production of their kit. Ron includes numerous detailed drawings as well as 20 "suggestions" about modeling various aspects of the J2.

From this section, Jim Piszar takes over by taking us into the realm of overall construction and detailing. This section includes fusion core lighting effects; again replete with many photos and detailed drawings.

Not enough yet? Never fear because Marc King takes us into super-detailing and scratch-building as he focuses on areas like the Forward Console,

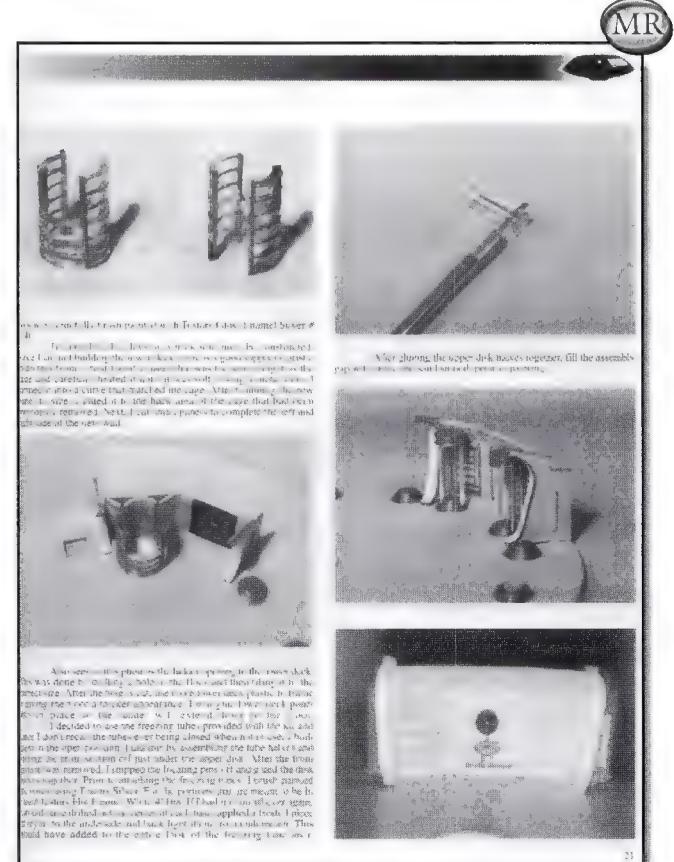
Seats, Support Struts, Entrance, Central Panel Walls, Upper Control Wall Panels, Stasis Wall and Tubes, Astrogator, and all the rest.

Jim James helps us understand lower deck detailing as well as interior decals. His suggestions regarding paint colors as well as the detailing that goes into the lower deck, the walls and the upper deck is noteworthy.

Joel Tavera's crash scene diorama is my kind of modeling because of the diorama itself. I have always enjoyed this area of modeling because it tells the story. Joel's section is also filled with numerous drawings and photos.

Finally, the last section lists supplies and resources which, in and of itself, is extremely valuable because chances are you will utilize many of these resources for more than just rendering your Jupiter 2. You'll go back again and again to many of these resources for more information and supplies that relate to other Sci-Fi kits in your collection.

**CultTVMan's Ultimate Modeling Guide Jupiter II** is well worth having. Certainly, if you're contemplating building your own Jupiter 2, you'll want to gain the insight that these modelers provide to render your J2 in the most accurate way possible. Even if you're not planning on building a J2 kit, this book is well worth having for the information alone; information which easily translates to other models. This is a true resource for the serious Science Fiction modeler and jammed with useful and necessary information. We recommend it without hesitation.



## "Letters" - continued from page 7

### "Enjoyed the Scratch-Building Article"

Dear Fred,

I finally woke up and discovered my subscription ended with the issue I just received. I can't afford to miss any issues so please find a check for another year of MR.

...I really enjoyed the article on *Scratch-Building: the Final Frontier* and hope that there can be more articles in that vein in the future. Keep up the good work and looking forward to many more issues in the future.

Sincerely, Kevin Kilkenny

- Thanks for the re-subbing! Thanks also for the compliments on Jim B's article. I like that type of article myself and I'm sure there will be more of them in the future.

### "A Minor Criticism"

Dear Mr. DeRuvo:

Just wanted to drop you a note and let you know what a great magazine you and your staff put out. I have been with you from the beginning of *Modeler's Resource®* and have watched it grow into something that I think is very informative and helpful to us modelers.

It is with a heavy heart that I had to make a slight criticism about the article in issue number thirty seven. I thumbed through it and stumbled upon your article about the Polar Lights Michael Myers Halloween kit. I had recently bought the kit and couldn't wait to gather what tips I could from you on building it. The sheer amount of parts made it a little intimidating to me. What I read instead was a review and condemnation of the entire series of Halloween movies! The thing that didn't sit right with me was also the fact that you hadn't even bothered to watch one all the way through!

Maybe I'm taking this too personally, but as a horror film fan, this is the kind of thinking a lot of us have had to put up with over the years, people making judgments on things they haven't

even seen. "My God, how can you sit there watch those stupid Frankenstein movies?" If I had a nickel for everytime I heard that!

Granted, many sequels that Halloween has spawned weren't quite up to par with the original (my humble opinion, and yes, I did sit through every one hoping to be pleasantly surprised), but do yourself a favor, at least see the original all the way through. I think you would be surprised at how effective and chilling it is. I can't speak for the sequels, but the original tastefully handled the violence and gore, leaving most of it to your imagination. A lot was kept in the shadows, which made the film even scarier when he did appear.

Please, don't take this as a personal attack, it is not intended to be...just give the film an open minded viewing if you decide to do a mini review of it in your mag. It sounded like, from what I gathered, that you actually did like the kit. Rent the movie or better yet, I will be happy to send you a copy of it free of charge and then I dare you to look at your completed kit without getting a chill!!

All the best - John Benjamin (E-mail)

- Thanks very much for your kind words, John. They are greatly appreciated.

First of all, you shouldn't have a "heavy heart." I'm glad you wrote and I appreciate your candor and your willingness to share your viewpoint about my review. What I attempted to do with my review was to bring a little of the background of the movie to the fore as well as deal with the model kit. Since the kit is based on the movie(s), I felt that discussing them would be an essential part of the article.

Even though I have NOT seen the Myers films, I have seen numerous horror/slasher films. While these are not necessarily my cup of tea (mainly because of the violence that I have witnessed), I understand them as being a viable type of entertainment for many people.

I DO realize how many folks thoroughly enjoy these movies and that's perfectly fine. I also realize that many of the fans of Myers are

boys and what better reason does Polar Lights need to create a model kit that might entice young folks into the modeling realm?

The entire point of my review/article was to more than suggest that because of the popularity of the Myers franchise, this kit was a perfect choice for Polar Lights! I think they made a wise decision and they did a great job in the creation of this particular model. I like it.

I wasn't slamming the movie(s) per se. Reading back through my review, I believe that I DID offer a critique of the model, even offering up one particular criticism of a couple of parts (the hands). I also noted that, on my kit, everything went together very easily and the building of it was pretty much straightforward, etc.

It may have seemed as though the article spent more time on the movie because the model itself did not consume a good deal of building time. However, possibly what I failed to do was look at the building of the kit from the standpoint of a modeler who may feel intimidated by the sheer number of parts. Our reviews, for the most part, are not straight on reviews. Most of the time, we try to discuss the merits of a kit and just as often include some background for the reader so that they have greater insight into the kit itself.

Another thing I should have pointed out was that the instructions Polar Lights uses are probably not the best design, since they simply present an exploded view of the kit and not really a step-by-step approach, but that slipped my mind at the time. Had the instructions been composed better, this might not be an issue for some. I will try harder to include a perspective for those who may feel intimidated by a particular kit and that's a good point that you bring out, John.

John, nothing you've said in your letter has caused me to take your words as a personal attack on me or my review. What you've done is help me realize that I could have spent a bit more time on the review of the kit, in which case, I probably would've remembered to discuss the downside of the instructions, etc. Since the model is based on a series of movies, it was natural to include that information in the review itself. I also took the liberty of running my review past a number of people who are familiar with the Myers movies just to ensure that what I was saying was accurate. They felt that what I said was fine, but I DO understand where you're coming from, John.

No need to send a copy of the movie, John. You've piqued my interest and I may just rent one of the films soon. I appreciate the fact that you wrote and I will do what I can to include thoughts for the modeler who might not feel as confident when approaching certain kits.

"Wow!"

Fred,

I got the issue! WOW! I hope you don't mind me sharing my thoughts of your magazine with the "Lost in Space" E-mail list I am on. We have over 400 members, one of them is Ron Gross (ever hear of him?).

Thanks, Stan Brewer (E-mail)

- Thanks very much for your excitement about the magazine. That would be great if you would share the information with as many people as you can think of to share it with.

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From Movies to Models: What We May See in Kit Form...

WITH JIM "MR. HOLLYWOOD" BERTGES

**C**omic books are still very hot in Hollywood and there's lots of news to support that. It looks like we'll have two Batman movies going at the same time, as well as a new Superman series and a vast assortment of other DC and Marvel heroes parading across the silver screen. So, for the latest on movies from comics and other Sci Fi and Horror doings in Tinseltown, read on.

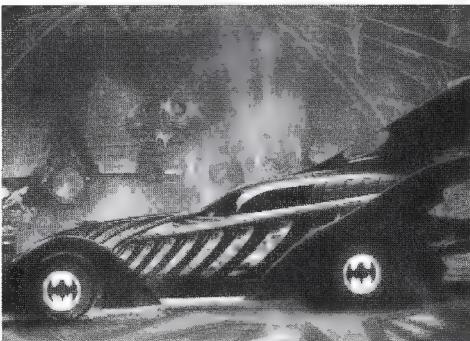
Warner Bros. has assigned Darren Aronofsky, the director of the quirky independent film, "Pi" to helm **Batman: Year One**. The film is based on the comic series written and drawn by Frank Miller. Miller will be working with Aronofsky to develop the screenplay. As the title implies, the story will follow Bruce Wayne's first year as the Caped Crusader including all the blunders and self-doubts along the way. The film promises to keep the dark tone of the original graphic novel.

The WB TV network has ordered thirteen episodes of an all-new version of **Superman**. The new series will focus on the teenage Clark Kent and how he begins to discover his powers. So, along with the usual teen problems, the Teen of Steel will also have to contend with controlling his newfound powers. The producers promise that Superman's Smallville will be a cross between the little town we all know and love and Twin Peaks. Thus, giving the fifteen-year-old Superman plenty of strangeness to deal with. For now, they plan on casting an unknown in the title role.

Warner Bros TV will produce a two hour movie based on the DC comics character **Deadman** for TNT cable. The word is that the movie could wind up as a pilot for a future series featuring the dead hero. The story involves a stuntman who is murdered and his spirit is allowed to return to earth and occupy the body of his accountant brother to do his good deeds. Of course his main reason for returning is to find out who murdered him in the first place.

Well, it's set, Warner Bros. and 20th

Century Fox are co-financing and co-producing an all-new version of **Barbarella**. Drew Barrymore has long been attached to star as the sexy space heroine and is listed as one of the producers. The story isn't a remake of the Jane Fonda **Barbarella** from 1968, but is based on two



Batman & Superman TM & © 2001 DC Comics



books of French cartoonist's, Jean Claude Forest's books in the **Barbarella** series. The new version is described as "combining the world of Sci-Fi with Woody Allen sex comedies of the 1970s." Maybe it will turn out better than it sounds.

Alex Proyas, director of **The Crow** and **Dark City**, is teaming with Alliance Atlantis Entertainment to transform Philip Jose Farmer's **Riverworld** books into a television series. Proyas will produce and direct some episodes, including the pilot. The story involves a planet whose surface is traversed by one long river, bounded on both sides by impassable mountain ranges. Every human who ever lived is reincarnated on the banks of the river in the equivalent of their bodies at age 25 (unless they died younger). The main characters are explorers who set out to discover the source of the great river and encounter incredible adventures along the way. The series will shoot in Proyas' native Australia.

And now, for all you zombie lovers, Paul Anderson, director of **Mortal Kombat** and **Event Horizon**, has been signed to write and helm the big screen version of the **Resident Evil** video game. For those of you not familiar with the game, it involves a special military unit that must battle flesh-eating zombies in a mansion in a small town after a laboratory accident causes ordinary people to mutate. In the movie version, a super computer has gone haywire and is causing all the havoc. Shooting is scheduled to start in January and the budget is said to be \$40 million.

Universal is in negotiations to bring the first part of Isaac Asimov's robot trilogy to the screen. **Caves of Steel** is the story of a future New York cop who teams with a human-like robot partner to solve a crime and avert an intergalactic disaster. Simon West, director of **Con Air** and **Tomb Raider**, is in talks to direct. Other books in the series are **The Naked Sun** and **Robots of Dawn**.

In an odd move for a heart-throb, Leonardo DiCaprio is looking into playing a real-life pair of identical twins, Robert and Johnny Eckhardt. It may not sound so strange on the surface, but when it is revealed that Johnny, who went under the name of **Johnny Eck**, was born without the lower half of his body and was one of the stars of Tod Browning's 1932 film, **Freaks**, it gets unusual. The film, titled for the famous "half boy," will focus on the brothers and their struggles against exploitation and prejudice and DiCaprio will play both

roles.

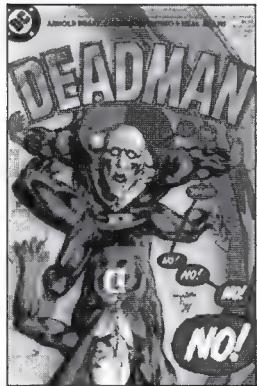
MGM and Atlas Entertainment are teaming with Top Cow Comics to bring J. Michael Straczynski's comic book, **Rising Stars** to the big screen. Straczynski, who is best known as the creator of Babylon 5, will be writing the script himself. The comic book story focuses on over 100 people who were exposed to a strange burst of energy and developed special powers. Twenty-five years later the people start to disappear. The producers envision a trilogy of films revolving around the comic book story.

Speaking of Top Cow, they have grabbed the rights to **The A-Team** from Universal when the studio put it into turnaround. Top Cow Productions plans to turn the long-running TV show into a live action feature film with a younger, more updated look. The plan is to have the A-Team crew ready for a 2001 release. There's no word on casting.

Dimension films has hired the team that brought Marvel's Blade to the big screen, David Goyer and Stephen Norrington, to do the same for Marvel's **Ghost Rider**. The producers are considering Jonny Depp for the lead role of Johnny Blaze, a stuntman who gains incredible powers through a pact with a supernatural force. Budgeted at \$75 million, this will be the most expensive film ever from Dimension.

More Marvel news...**Iron Man** is on the move. New Line Cinema has grabbed the rights for Marvel's Golden Avenger after Marvel's deal with Fox expired. New Line is responsible for one of the best Marvel movies to date, *Blade*. They have a good track record with comics related properties having brought *Spawn* and *Teenage Mutant Ninja Turtles* to the big screen. Iron Man has been put on the fast track at New Line and Iron Giant screenwriter has been hired to pen the script.

Scratch Nick Cage and wheel up John Malkovich. It seems that Mr. Malkovich is very interested in assuming the role of Norman Osborne/The Green Goblin in the upcoming **Spiderman** movie. The word is that it's highly likely that the veteran villain will take the role. In other Spiderman news, the release date has been pushed back by a year from Summer 2001 to Summer 2002, in order to accommodate the elaborate special effects work needed for the film.



French artist Jean Giraud, better known as Moebius, is lending his talents to a fully computer animated feature called, appropriately enough, **Through the Moebius Strip**. With a screenplay by James Cox, who wrote *Beauty and the Beast*, the story tells of a scientist who disappears through a trans-



Iron Man TM & © 2001 Marvel Comics



portation portal of his own design and his son's attempts to rescue him from a planet of giants. The film will be animated in Hong Kong and China and is set for a 2003 release.

Columbia has picked up the big screen rights for yet another comic book property, this time from Image Comics. The title is **Powers** and it concerns a pair of homicide cops in a world where super heroes and villains really exist. They are part of a unit that investigates murders that involve super powers and super powered individuals.

At the Deauville film festival, Tommy Lee Jones told the audience that the sequel to **Men In Black** is "just a matter of time." He said that the team will be exactly the same as the original film which includes both him and Will Smith in their original roles. And, he said the script is being written, "and it will be rewritten until Barry Sonnenfeld is happy with it."

More on the sequel front, this time it's John Carpenter's *Vampires* that will be sequialized. The second installment will have the overly long title of **John Carpenter Presents Vampires: Los Muertos**. This will be a scaled-down version of the originally planned sequel with a younger cast, a lower budget and a "smaller canvas" than the original. The sequel will be written and directed by Carpenter pal, Tommy Lee Wallace, who previously directed *Halloween 3*, *The Howling 2* and *Stephen King's It for TV*. The only returning actor will be Tim Guinee who played Father Adam in the original.

And now, from the land of confusion comes this tidbit. The **Scorpion King**, is a spin-off from a character in the upcoming *The Mummy Returns*. Now here's the confusing part...the story is a prequel to the prologue of the upcoming sequel which tells the story of the Scorpion King and how he rises from noble peasant to overthrow the first pharaoh of Egypt. The character of the Scorpion is played by WWF's The Rock in the *Mummy* sequel and he will repeat the role in the sequel's prologue's prequel. Oh yeah, his real name is Dwayne Johnston.

There you have it, another list of movies and TV shows that may or may not be made, or once they are made, that you may or may not see. It's all up to you.



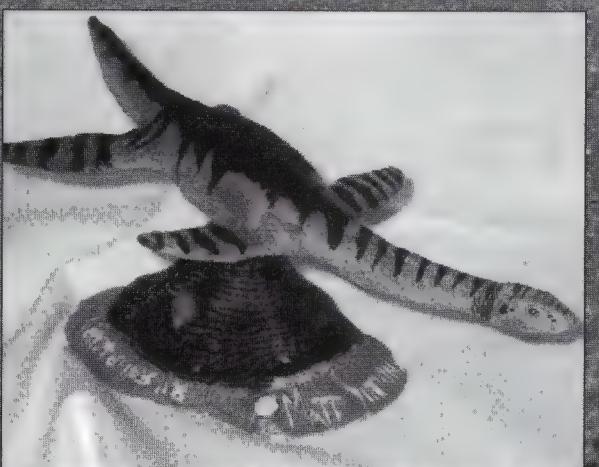
# DOWN THE PREHISTORIC TRAIL



with Mike Fredericks



DINO DIORAMA FROM  
JEFF BROWN



UNDERWATER PLESIOSAUR BY  
MATT SIMMONS

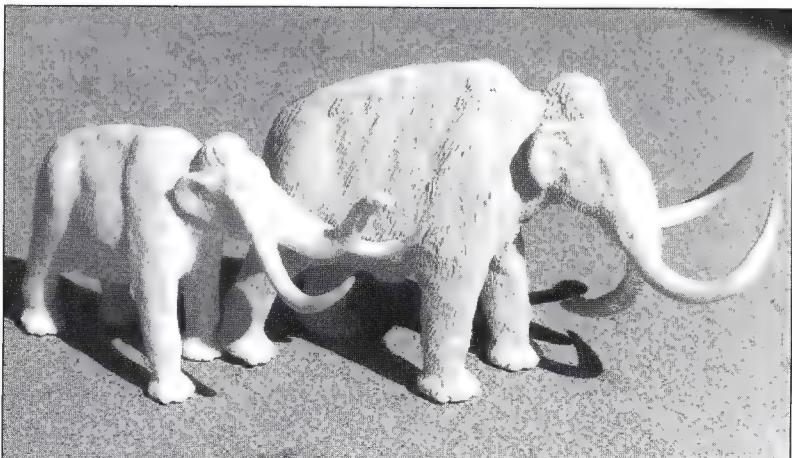
I've recently received a number of new prehistoric animal models in resin and would like to take this opportunity to review them for you. The first item up for review this issue is a diorama resin model kit from new sculptor Jeff Brown. Jeff had a hit at the last WonderFest™ model convention in Louisville, Kentucky, when he first displayed his new offering and he left me a review copy at my table. The diorama portrays a dramatic scene in which two meat-eating allosaurs gang up on a tasty Camarasaurus. Jeff told me, "About the scene; it shows a Jurassic flood plain/dry river bed with a couple of allosaurs on the hunt, attacking a camarasaur. The first one gets knocked on its behind for its trouble, and while it shakes it off, the second one tries his luck. Looks like a 50/50 chance."

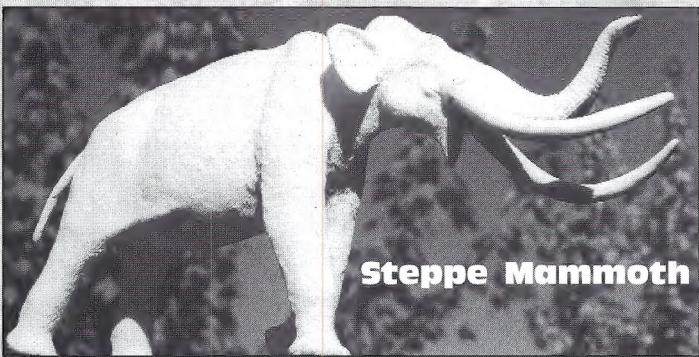
Jeff has beautifully reproduced his dinosaur figures in nice, action stances. Skin detail and scientific accuracy are quite good. There are some mighty fine, tiny details in Jeff's work which I think you're going to like. The pair of allosaurs and the camarasaur come in numerous resin pieces that have been cast nearly flawlessly. All parts seem to fit well on our copy. The model includes a detailed base that is over 13" across. I'm very impressed with Jeff's groundwork. It is extremely well done with many intricate and realistic features including trees, fallen logs, foliage and Camarasaur bones (apparently these allosaurs have been successful on this spot before).

This is a lot of model for the price, which is only \$125.00 for the kit (which includes priority shipping within the U.S.) to: **Jeff Brown** 16 Cromwell Rd., Cincinnati, Ohio 45218 (513) 742-8961 brown-jd2@fuse.net

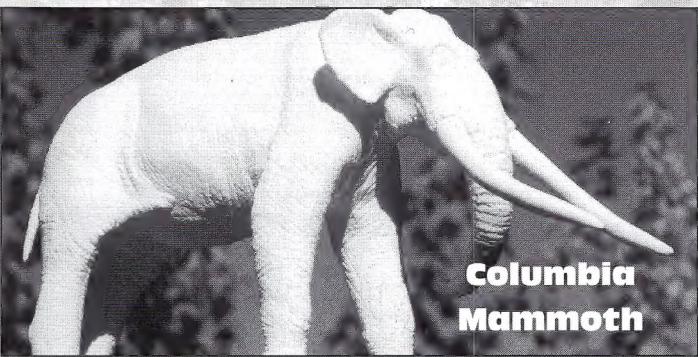
Matthew Simmons of Sculptosuria has produced his second kit: *Cryptoclidus oxoniensis*, the plesiosaur seen in the "Walking With Dinosaurs" documentary recently on the Discovery Channel. Matthew assures me that he did his homework and that all of the animal's dimensions are accurate. This moderately long-necked plesiosaur of the Jurassic sea had very sharp, curved teeth that closed to form a trap around schools of prey. Matt shows these to good advantage on the sides of the mouth, but I'd like to have had him sculpt them in the front as well. The kit comes in three finely cast parts (neck, body and sea bottom base) and includes an instruction sheet. The overall look of this sculpture is quite good and will make a nice decoration on a desk or shelf. Matt has improved some over his first offering, *Hypsilophodon*. I'd like to see him con-

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centrate on a smoother skin surface overall (this is slightly lumpy from finger pressure when sculpting) and if he works just a little more on perfecting symmetry (where both sides of the animal are closer in shape and size), I foresee Mr. Simmons competing against the best sculptors out there.

Cryptoclidus in 1:18 scale (7.75") three piece resin model kit is introductory priced at only \$28 + \$3 S/H. Such a deal! Please make checks or M/Os out to **Sculptosauria** 6628 Thornbriar St NW Canton, Oh 44718 (330) 499-6216 Tsimm45891@aol.com [www.sculptosauria.com](http://www.sculptosauria.com)

Wow! Max Salas' Megafauna series of 1/35 prehistoric animals is really something to have in your collection. Nowhere else can you find figures representing many of these animals and you certainly will be hard-pressed to find any finer. Mike Evans of Alchemy Works is doing a bang-up job beautifully casting these little masterpieces. What I recently received is a large set of 1/35 scale prehistoric elephants that include 2 wooly mammoths (the best known of prehistoric elephants; a male and female) and a Deinotherium, a Pleistocene beast with no upper tusks, but only lower jaw tusks that curved downward. Their purpose is still unknown and so strange that scientists initially reconstructed the elephant's skeleton with the tusks upside down. The set also includes the impressively, huge Steppe Mammoth from Asia (largest of the mammoth species) and the large Columbia Mammoth, possibly best known from Rancho La Brea in Southern California. I also received four other ancient pachyderms wonderfully sculpted by Max which include a really fantastic American Mastodon, a Gomphotherium, Anancus, and Cuvieroni.

These are all equally well done sculptures with fine, minute detail. Understandably, you may feel a little confused as to which is which so let me do my best to describe each and then hopefully, like an elephant, you'll never forget. As stated, the largest in the group is the Steppe Mammoth, the second largest is the Columbia Mammoth which, unlike the Steppe, is not wooly. The other four are a bit smaller, including the American Mastodon which is quite well done looking like every painting you've ever seen of this animal by Charles R Knight or Rudolf Zallinger with the slight hump over the shoulders and head with no forehead. Gomphothrium is easy to recognize with its four tusks. Besides the two

projecting from the sides of the trunk, two more extend from its lower jaw. Weird! Anancus of the Early Pleistocene era looked much like a smaller version of modern elephants but with a much longer, very straight pair of tusks. Cuvieroni lived in North and South America from the Pliocene all the way up to perhaps as recently as 400 AD when it was hunted to extinction. Its most remarkable feature was its spirally-twisting tusks that resembled the tusk of a narwal.

There you have it. I hope I got them straight. Having all of these elephants lined up side by side makes a fantastic display. There are many other 1/35 sized prehistoric animals in the series as well as a dinosaur series in the same scale. All these sculptures come in one piece; no glue needed. And where can you buy all of Maximo Salas' nicely priced dinosaur and megafauna 1/35 scale prehistoric animal sculptures? Why, Triceratops Hills Ranch of course. 303-741-4712 or <http://www.linkandpinhobbies.com>.

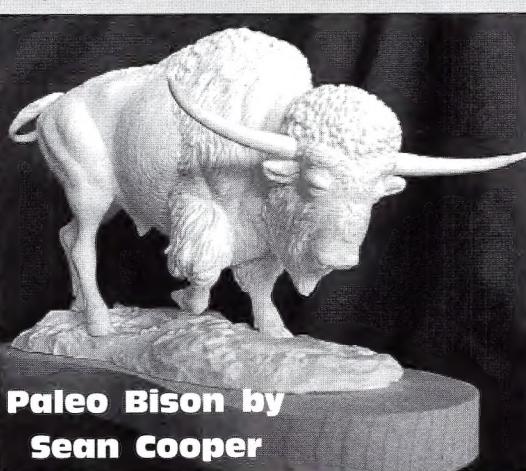
My last review for this time is of Sean Cooper of Paleocraft's new Paleo Bison, another prehistoric mammal, one that was the ancient ancestor to our modern day bison. This 1/20 (about 7" long) scale resin model kit includes a detailed, realistic ground base with pine wood base underneath.

Sean's sculpting abilities are becoming legendary and his work on this latest piece is certainly no exception. This bison looks very similar to a modern buffalo but with immense "Texas Long-Horn" style horns. Sean does a convincing job of detailing the skin with woolly areas around the head and shoulders and finer hair on the hind areas. Eyes, ears, muzzle and hooves all look great making a very fine representation of this rarely portrayed animal. Paleo Bison is posed ready to charge in an action stance. Casting

was beautifully accomplished by Mike Evans at Alchemy Works, who made the two horns and tail as separate resin pieces to be attached.

Price is \$72 + \$5 s&h to **Sean Cooper, RRT3 Box 512 Wagoner, OK 74467 (918) 485-8264 area53@galstar.com** This is the seventh piece in the mammal series. See them all in color at [www.paleocraft.com](http://www.paleocraft.com).

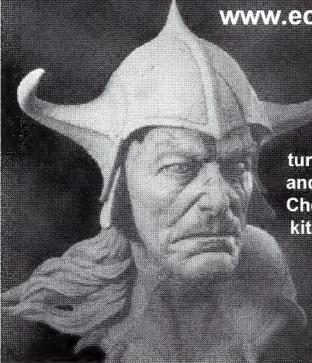
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**Paleo Bison by  
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## Sculptures by Greg Polutanovich

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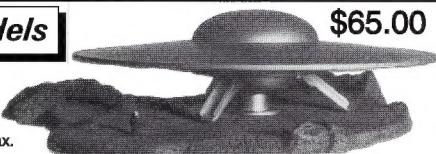
A self-taught sculptor, Greg began his career in the film industry in 1989 and has recently focused more on realistic art sculptures, with a flair for capturing expression and a feeling of movement in his work. Check out the sculptures of resin model kits and movie props.

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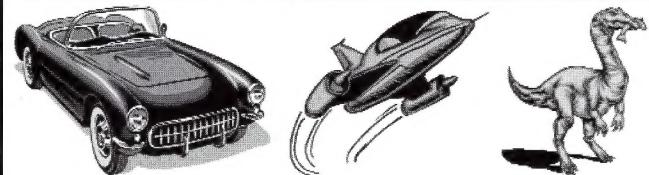
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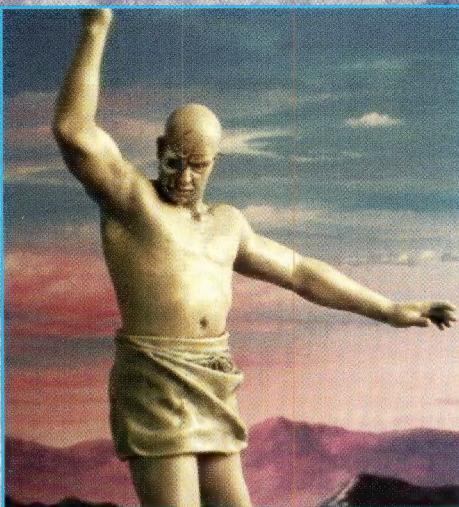
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## From the Lair of the Craftbeast

Bill's back with more "Beastly Behemoths" this time out with the Colossal Beast and Deadly Mantis, not to mention Bill's other two columns...



## It Came From Hollywood!

Hilber Graf renders a scene that has shades of Sleepy Hollow and Michael Myers...



## Adventures in Modeling...

goes Scooby-Doo crazy! Fred DeRuvo creates a diorama utilizing two new action figures of Shaggy and Scooby, along with product from Cellar Cast, Testors, Woodland Scenics and others! "Hey Shaggy!"

Plus, we've got a *Bob Letterman* profile and lots more  
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In side the Next...

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